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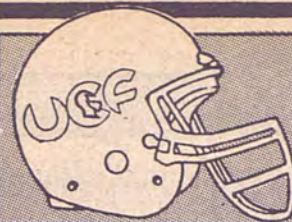
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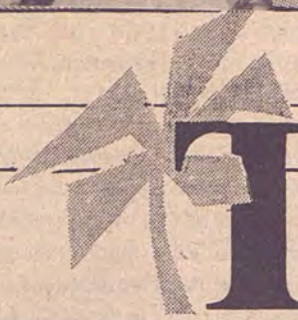
Confetti



BLACK
V.S.
GOLD
page 11

April 19, 1985 Volume 17 Number 29

University of Central Florida/Orlando



The Future

Worker arrested for possession of LSD

by Colleen Moore
FUTURE STAFF WRITER

A man who worked at the construction site for UCF's new Engineering Building was arrested recently on an out-of-state charge of possession of more than \$5000 worth of narcotics, according to UCF police.

On March 29, UCF police received

information that drugs were being sold to construction workers at the construction site. Campus police began an investigation, and arrested three people that day. After questioning, two suspects were released, but James Ash, 26, was detained.

Ash worked at UCF for two months with the P.J. Goodwin construction company, according to UCF police

detective Ron Salvaggio. After his arrest, he was booked into Orange County Jail. Since then, he has been sent back to Tennessee, where he will again face the narcotics possession charges.

"A routine teletype check on his identification had revealed his outstanding warrant in Tennessee," Salvaggio said. "In Chattanooga, he

had been charged with possession of over \$5000 worth of LSD. He got out of jail on \$100,000 bond and fled to Florida before the trial."

Nobody at the UCF construction site was charged with buying or selling drugs, according to Salvaggio. "Nothing like that was going on when we got there that day. But we are continuing to look into it," he said.

Green appeals election results to council

by Tim Ball
FUTURE STAFF WRITER

The results of this Spring's student body presidential election are still unofficial as a result of Tom Green's appeal of last week's election commission hearing. It was decided at that meeting of the election commission that John Gill and Andrea Darnier, Green's opponents and the present winners, were not at fault in their disclosure of funds spent on their campaign.

Green, citing a "lack of due process" in last week's hearing, is hoping the Judicial Council will see things differently than the election commission. "I really think I have a legitimate reason (to appeal)," he said.

The judicial hearing, which will be the final word on the election results, is tentatively scheduled for next Tuesday. Time and place have not yet been announced.

According to current vice president-elect Andrea Darnier, next week's meeting is not definite because the council must first approve Green's appeal. Due to a minor technicality, Green's original appeal to the judicial council was rejected. The council must decide whether or not to permit a second appeal that Green filed correctly.



Tim Barto/Future

Smash 'em up

At Wednesday's Carnival for World Hunger, several students took out their pre-exam frustrations on this poor automobile. The names of several professors, administrators, and other staff members, scratched into the car with crayon, were the targets for many who participated. Of the names written on the side of the auto, Lou Saban and Richard Truett were the most popular. For more info on the Hunger Carnival and other charitable activity by UCF students, turn to page 3.

Search for leaders continues at UCF

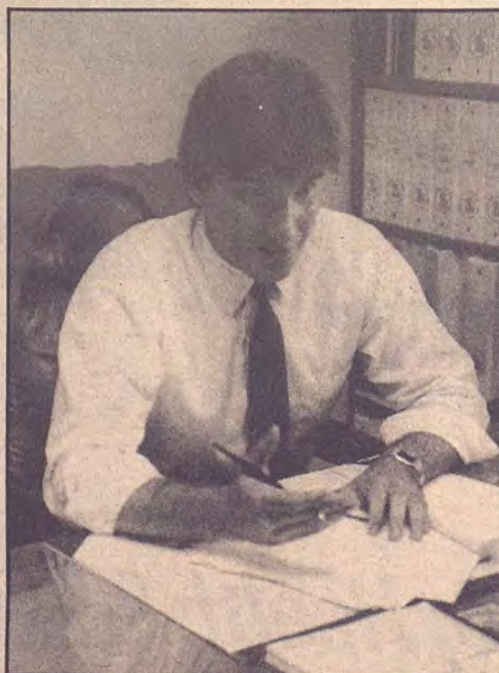
by Colleen Moore
FUTURE STAFF WRITER

At the beginning of the spring semester, eight of the College of Arts and Sciences' 19 departments needed to find a new chairman. Since then, two departments have found new chairmen, and two have reached the final stages of finding a new chairman. Four departments continue the search.

Dr. Joyce Lillie of Florida International University will

begin working at UCF this fall as chairman of the political science department. In addition, Dr. Raymond Shapek of Fairleigh Dickinson University in New Jersey will be the new chairman of UCF's public service administration department in the fall.

Of the departments that continue to search for chairmen, the physics department appears to be having the most difficulties. "We are



Tim Barto/Future

John Sowinski no lame duck

by Tim Ball
FUTURE STAFF WRITER

This week, The Future sat down with Student Body President John Sowinski to talk about the accomplishments and shortcomings of student government over the past year.

What do you feel is your administration's most important accomplishment?

"There are several important accomplishments we've made this year. Increased student representation is one achievement. This year, for the first time, we

SEE SEARCH, PAGE 6

Student Body President John Sowinski

SEE SOWINSKI, PAGE 4



UCF JAZZ CONCERT

Legendary jazz great Toots Thielemans will be appearing in concert with the UCF jazz lab 8 p.m. April 24 in the Student Center Auditorium.

Thielemans, who is world-renowned for his mastery of the harmonica, has appeared with many bands, including popular artist Billy Joel.

The event will mark the end of the jazz lab's first ever concert tour, which began April 18.

Tickets for the concert are \$3 general admission and free with a UCF I.D.

SCHOLARSHIP MEETING

There will be a meeting for students interested in applying for a Rotary International Scholarship April 23 at 3:30 p.m. in the student affairs conference room.

Scholarships are available for study in a country other than the applicants' native country in one of five areas: graduate, undergraduate, vocational, teacher of the handicapped, and journalism. They will cover round-trip

transportation to and from the student's home city, all academic fees, room and board, allowances for educational supplies, and other expenses.

Additional information can be obtained from Barth Engart in the Office of Undergraduate Studies, ADM 210, at 275-2231.

LIBRARY HOURS

As requested by Student Government, the library hours will be extended during final exam week, April 21-May 1.

The library will be open 12 noon to 11 p.m. April 23, 7:45 a.m. to midnight April 22-25, 7:45 to 11 p.m. April 26, 10 a.m. to 11 p.m. April 27, noon to 11 p.m. April 28, and 7:45 a.m. to midnight April 29-May 1.



DISTINGUISHED SERVICE

Dr. Terry Frederick and Dr. Gary Wolf have been named as the first Distinguished Service Professors at UCF in recognition of their outstan-

ding faculty contribution and commitment to the educational mission of the university.

Frederick, who joined the UCF faculty in 1975 as chairman of mathematical sciences, now serves as director of the recently established Computer Science Research Institute. He has a national reputation for excellence in mathematical modeling, computer assisted instruction, and computer science education. He holds a Ph.D. in intelligence systems from the University of Wisconsin.

Wolf has been the chairman of music at UCF for 12 years. He was recently awarded Master Teacher certification from the Music Teachers National Association, one of only three teachers so qualified in Florida. He plans to step down from his post as chairman this summer.

LIBRARY ESSAY WINNERS

Joanne W. Terry won \$200 in the essay contest honoring National Library Week on the theme "A Nation of Readers." Second place went to June S. Garrett, who received an award of \$100, and third place and \$50 to Ronnie Ciarrocca. Honorable Mentions went to Philip Behr and Tom Netsel.

The awards will be presented at an awards ceremony Friday, April 19.

NATIONAL ESSAY WINNER

Greg Weekes, a UCF sophomore from Newport, Rhode Island, is the only Florida student to receive a 1985 Bedford Prize in student writing. His essay was one of 35 chosen from 2,000 entries received from more than 600 schools in the country.

Weekes' essay, "Off the Grand Banks," a narrative based on his experience of encountering a Russian whaling ship, was written in a 1984 composition class for Gerald Schiffhorst, associate professor of English at UCF, who submitted the piece to the competition. In addition to a

cash award, Weekes will have his essay published in the 1986 edition of *Student Writers at Work: The Bedford Prizes*.

Items for Page 2 must be typed and include all pertinent information; who, what, why, when, where, etc. Deadline for submitting items for print is Monday at 5 p.m. Due to limited space and the volume of items received, *The Future* cannot always print everything submitted.

compiled by Krysl Fluker

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FINAL WEEKS

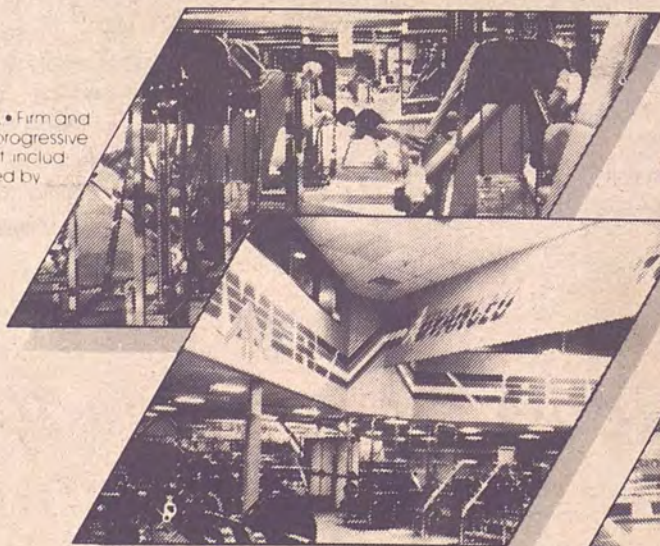
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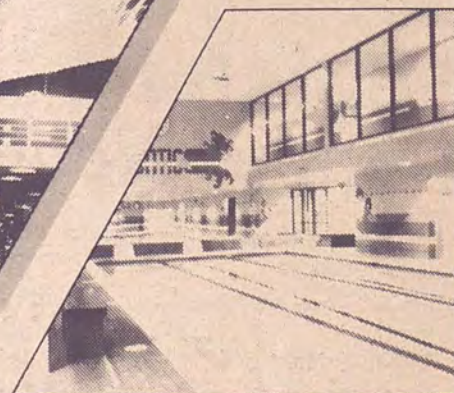


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Students join together to support charities

by Tim Ball
FUTURE STAFF WRITER

It isn't often that students from several different types of organizations get together at UCF. That changed on Wednesday, however, when UCF held its first annual Carnival for World Hunger. Students from several campus ministry groups, service organizations, and greek organizations, along with local area businesses, combined their collective efforts to sponsor a wide variety of activities to raise money for Africare, an international organization designed to provide direct relief for African famine victims. India Pullin, chief organizer of the event, called it "a complete success." The amount of response we've received is tremendous. We've got UCM

groups, service groups, and greeks all working together on this." To assist in drawing community attention to the carnival, two popular local disc jockeys—Cat Sommers and Rockin' Ray of BJ-105—made live broadcasts from the Student Center Green and auctioned off popular albums. Pullin said the two radio personalities offered their services for the event absolutely free. Glenn Rinker, news co-anchor from WCPX-channel six, was also present to talk on his recent trip to Ethiopia. According to Pullin, it was hoped that \$400 could be raised during the course of the fair. Carnival workers were more than pleasantly surprised when they discovered they had taken in revenue in excess of \$550. Booths at the event offered several original and inexpen-



PHOTO/TIM BARTO

Another unfortunate victim of the Alpha Delta Pi Hit Squad takes it on the cheek.

sive ideas for those attending. Several students paid 25 cents a shot to smash up an old car at the Baptist Campus Ministry's booth. One of the most popular

events was sponsored by Alpha Delta Pi sorority. For only fifty cents, students could "buy a contract" to have the face of a friend—or enemy—smothered in whip-

ped cream. With a similar idea, the Newman Club offered students the opportunity to have a victim of their choosing "thrown in the slammer."

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The Future

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SOWINSKI FROM PAGE 1

had a student—myself—on the University Budget Committee. With a precedent such as that, students can look forward to further input in the university-wide budgeting process."

Activity and Service Fee budget reform is another item of importance Sowinski stressed. "With the budget we recently passed, I'm very confident that students' dollars are being spent on areas where students can benefit."

On the subject of funding special interest groups, a subject that has sparked much debate over the past few weeks, Sowinski made his stand clear. "I want to see accessibility (to Activity and Service Fee money) for all students, not just the ones who can wield political power."

Another task that student government has tackled is a tutoring referral service. "We should have that in operation by the start of the Summer Semester," he said.

"We also set some long term goals for student government this year. It's important that this organization keep its direction and remain true to its purpose. Student government is basically a business that has to be run well and run wisely."

"Something tangible that we've done is the design and creation of the new Kiosk. Construction should begin within two weeks. Hopefully, it will be complete by July 1."

What Sowinski considered to be by far the greatest accomplishment of his administration is "the way we've got people working together. In the previous administration, there were 12 judicial disputes. This year, we've had only one (Tom Green's appeal of this spring's election results)."

"The bottom line is that when you've got people working together, you get things done."

Looking back, is there anything you would have done differently; anything you didn't accomplish?

"I come up with new ideas everyday. It's unfortunate that my term of office only lasts one year."

"Establishing a Council of Presidents was one thing we didn't achieve. We had hoped to have a place where the presidents of all campus organizations could meet and exchange information. Due to several logistical problems, that never occurred."

Although it's not official as to who your successor is, do you have anything to say about the next administration?

"Well, no matter who it is, it will be someone I've worked with. All the candidates have been members of my administration. So, I'd say we'll have some good continuity, no matter who takes over. They won't be John Sowinski clones, but they will work hard for students."

Know your limitations,
set your priorities,
and choose your battles.

—by John Sowinski

Any parting words of wisdom before you step down; anything you've learned that you'd like to share?

"I'd have to say you should know what your goals are. Know your limitations, set your priorities, and choose your battles carefully."

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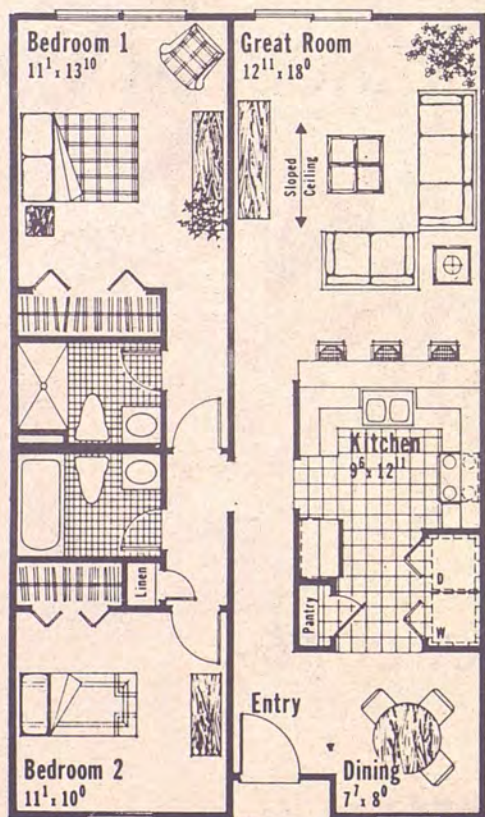
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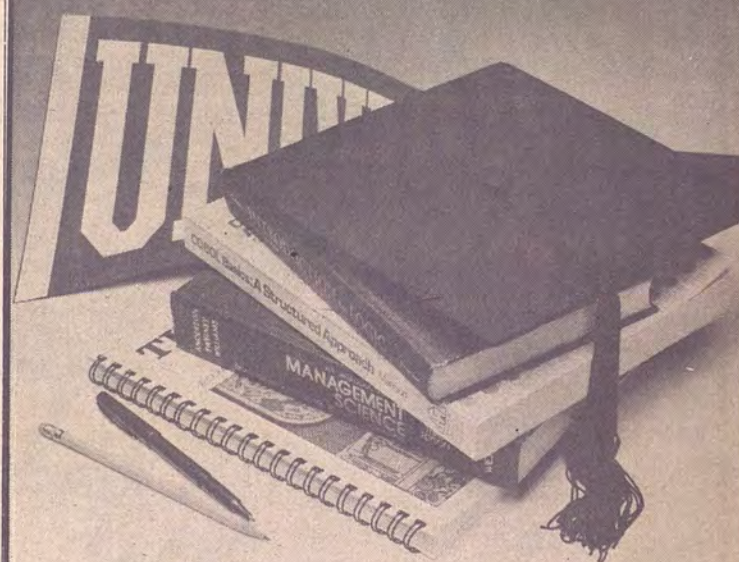
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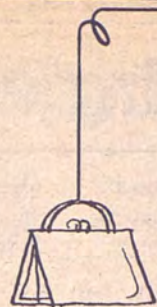


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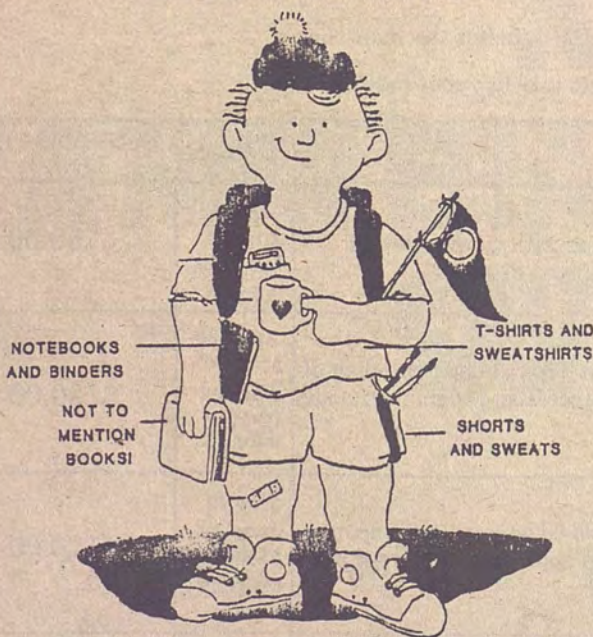
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April 22 - May 3

Engineers walk with awards

by Krys Fluker
FUTURE STAFF WRITER

The recent trip by UCF's mechanical engineering department to Jacksonville was marked by two awards, one of which was contested by other schools present.

The conference, a regional meeting of the American Society of Mechanical Engineers, was a joint effort between the senior division of the society and the student division. The host school was the University of Florida.

Mark Perry and Robert Kupke, UCF mechanical engineering majors, took first prize in the design competition. The challenge was to build a structure from materials provided to support as much weight as possible. The materials provided were not exactly standard building supplies, however. Kupke listed the supplies as "ten IBM cards, two paperclips, four popsicle sticks, four straight pins, and a baggie. And an instruction sheet. We're good design engineers. We use *everything*."

The controversy arose when one of the competing schools contested a technical point of UCF's structure. The faculty advisor, Dr. Henry Hagedoorn, described the accusations. "They said 'UCF should be disqualified. They broke the rules.' There was a guy and he



Robin Diggins/Future

Some of UCF's award winning mechanical engineers. They are, from left to right, Phillip Thomas, Randy Carson and Mark Perry.

was screaming and I was screaming... every time he opened his mouth I screamed louder. I'd been telling people off in the hallway, saying it wasn't fair." Evidently the judging committee was finally convinced, and UCF took home first prize for a structure that supported over 140 lbs.

Perry and Kupke weren't that upset over their near-disqualification. Kupke admitted that he wasn't even going to have it judged because the line was too long. "We won \$25.

SEE ENGINEERS, PAGE 7

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SEARCH FROM PAGE 1

looking for someone who specializes in lasers and optics because this is an area we are trying to build up at UCF," physics department acting chairman Dr. William Oelfke said Tuesday.

"We began the search one year ago and didn't find a satisfactory candidate," Oelfke said. "Last summer we opened another search, but the guy we selected wasn't available. We plan to open a third search in the fall. These people in lasers and optics are in great demand, and are very high-priced. We are in competition with other schools and industry, and it is difficult," he added.

The search committee for the department of sociology and anthropology expects to make a decision on a new chairman sometime this week, according to Dr. Charles Unkovic. "We are looking for a scholar with administrative experience who has run dual departments," he said.

The search committee for the department of art has conducted interviews, and began the search last year, according to search committee chairman Dr. Steve Lotz. "We have finished the search and have made a recommendation to Dean (Jack) Rollins. The ball is in his court," Lotz said. Rollins is the dean of the College of Arts and Sciences.

The department of music's search committee will interview candidates next week. "The search has been going on since the beginning of this year. We expect to hire someone by early May," search committee chairman Dr. Edward Hotaling said Tuesday.

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Deadline to be extended

In a departure from previous policy, UCF will accept applications for summer and fall enrollment up to day classes begin.

The deadline for the 6-week and 12-week summer semesters is April 25; classes begin May 13. The second 6-week summer term deadline is June 13 with classes to start June 24. The deadline for fall is August 7; the semester

begins August 26.

In another change, the university will, for the summer only, accept new students with a minimum 840 on the SAT or 17 on the ACT and a minimum 2.0 grade point average (see last week's *Future*, page 3). Regular requirements remain at 900 for the SAT, ampus housing, call the UCF housing office at 275-2171.

ENGINEERS

FROM PAGE 6

We used all the money to buy donuts for everybody."

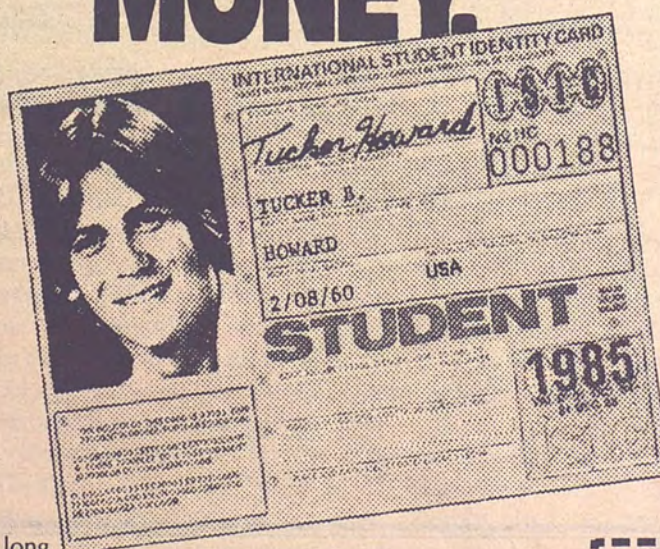
Kupke also won third place in the overall competition. His paper and presentation detailed a self-protection device for scuba divers. The device uses a hypodermic injection to explode a carbon dioxide cartridge inside the abdominal cavity of a shark. "There were a lot of divers in the group and they were really interested. I guess the judges saw that," he said.

Overall, it was a good opportunity for the students to meet professionals in the field

and other students from southeastern schools like University of Miami, Vanderbilt, Georgia Tech and Auburn. Hagedoorn described it as a "very nice interplay" between students and professionals.

It wasn't all seriousness, however. Mark Perry described his reaction to the news that he wasn't disqualified: "There were hundreds of students in this room (where the competition was held), right? So, I got everybody to shut up and I yelled 'If you really want the best engineering education, go to the University of Central Florida!' Then all hell broke loose."

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(In Miami, 642-1370)

RICHARD TRUETT



When I started school five years ago—at the behest of Richard Bourgie, a girlfriend's father—I had no idea I would venture into journalism. It's funny how things work out; I hate heavy lifting and I am no good in math so writing was really the only thing left. Anyway, when I started college I was being paid \$14,000 a year to run a McDonald's restaurant. If I had not quit to go to school, I would probably still be running a McDonald's restaurant. But I have a future now. Is five years out of a lifetime really that much to pay to ensure that I will be able to provide for myself without working 60 hours a week in a job that I dread?

I had a boss who once told me when things got rough to "Keep plugging away." In the middle of long semesters covered by mounds of homework, I often thought of those three words. The world will always need people to run the McDonalds and manage the 7-11s, but those who persevere through humanities and keep plugging away through economics will be the ones who spend weekends with their families instead of slaving away at dead-end jobs.

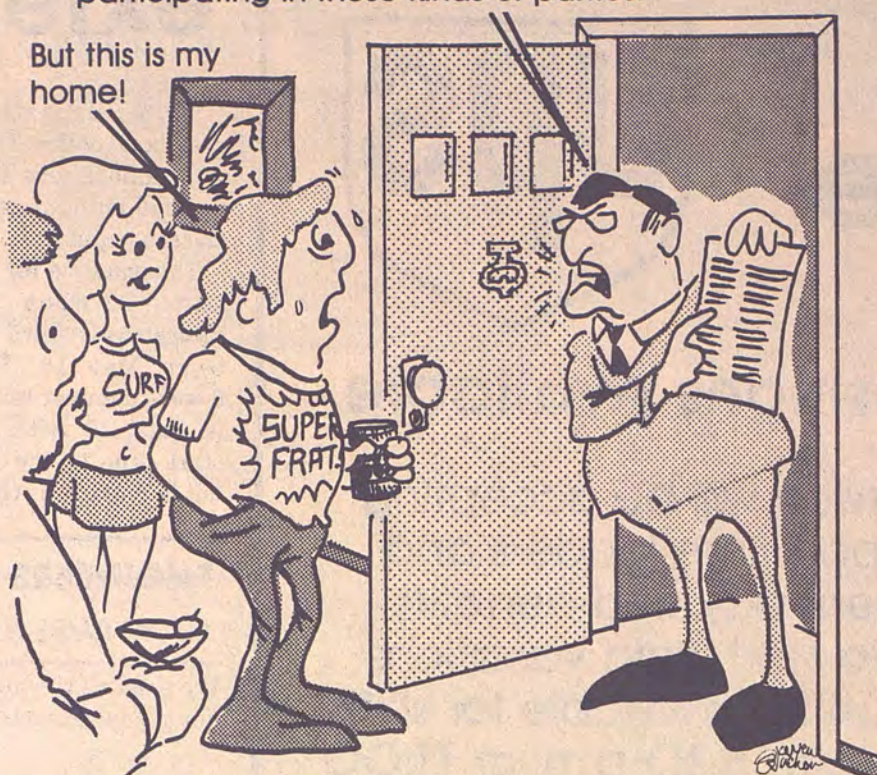
The Future has been a godsend for me. I felt like I was contributing something important to the school. (Frankie fans will agree with me on this point). And because writers have big egos, I was not the least bit chagrined to autograph copies of the newspaper for the throngs of female admirers that regularly follow me about campus, hoping for a glimpse.

Teachers though, are the focal point of an education. While at Seminole Community College, I met Dr. Stephen C. Wright. He turned me into someone who could think and write clearly. Borne into me from his classes was the interest and desire to write. Here at UCF, two teachers, Dr. Fred Fedler and Ron Smith of the journalism department, listened to my moronic whimpering, gave me advice, and encouraged me when things got rough. There are no words that could adequately thank them. The highest compliment one human being can pay to another is not to forget them. And so Richard Bourgie, Stephen Wright, Fred Fedler, and Ron Smith, I will never forget you.

The yoke of responsibility is off me now academically, but a new, tougher one is being harnessed. I have a responsibility to UCF. In the real world I have to do well so that the people who graduate after me will be met with enthusiasm rather than raised eyebrows and pointed fingers.

I start my first professional job Monday morning at *The Sanford Evening Herald*. The managing editor took a chance on me. I don't plan on letting him down. Anyone who thinks college is tough is right; it is tough. So is being 50 years old and running an Albertson's or Zayres at 10 p.m. on a Sunday night. Think about it.

The Administration forbids campus members from participating in these kinds of parties.



Mind your own business!

The university's recent attempt to censure the "Mendel Madness" party held last Friday stands again as evidence of the university's misplaced priorities and lack of sincere resolve to solve the *real* problems it faces.

The party, sponsored by several fraternities and held off-campus, went off anyway, despite two fraternities withdrawing their sponsorship of the event after letters of disapproval from a university official were delivered to the party sponsors.

The letter reads, "Being recognized campus organizations, and thus representatives of the university, you (sponsors) should be aware that it is the University's opinion that you will be held accountable to the Student Affairs Division if any incidents occur which bring disfavor or poor publicity towards the University."

Of course the obvious rebuttals comes to mind. Why not censure athletics? How about poorly structured cheating surveys? How about tight-lipped administrators? The list goes on and on, but you get the idea. We have seen the amount of good that the opinion of the "University" has done for UCF's reputation in the community.

Not to mention the fact that anything that occurs off-campus is none of the university's business to begin with. It is true that those organizations are representatives of the university, but so is every student, faculty, and staff member here. Is the university implying that the next time a UCF student gets rowdy at a nightclub he will be spanked and locked in a closet? Perhaps someone will suggest to the powers-that-be (hereafter referred to as the PTB) that we are all adults and therefore responsible for our actions. That "in loco parentis" crap doesn't wash here. Besides, the PTB have enough problems just doing their own jobs.

A simple 'mind your own business' just seems insufficient at this point. The university has overstepped its bounds. UCF is a learning institution, not a social guardian and should concentrate on being a learning institution.

Mike Rhodes
Editor in Chief

RICHARD NIXON



The Geneva Conference of 1954 temporarily settled the question of who would be the successors to the French. Its declaration divided Vietnam into two countries, communist North Vietnam and independent South Vietnam. But the long-term fate of Vietnam and of America in Vietnam was intertwined with the destinies of two leaders: Ho Chi Minh and Ngo Dinh Diem.

If Ho Chi Minh's popular image is any indication, he must have had the world's best public relations organization working for him. The typical line of Ho runs like this: Ho, though he was a communist, was first and foremost a nationalist.

In fact, Ho Chi Minh was a brilliant fraud who spent his life pretending to be exactly the opposite of what he really was. He was a nationalist only in the sense that he could not establish a communist state in Vietnam if it was part of the French empire. His only loyalty was to winning power for himself and his ideology.

The postwar occupation forces of Britain, the United States, and China soon left Vietnam, and France returned. While nationalist groups refused to cooperate with the French, the communist View Minh chose to collaborate. Ho signed the so-called March 6 agreement that brought the French army back into Northern Vietnam.

Ho and the French together massacred hundreds of leaders and thousands of rank-and-file members of nationalist groups. The French gave the Viet Minh military equipment, troops, and even artillery support to carry this out. In July 1946, Ho's forces stormed the headquarters of all the remaining nationalist groups while French armored personnel carriers cordoned off surrounding areas. Most of the few remaining opposition leaders were arrested and later killed. When the French turned on the Viet Minh in November 1946, it was no accident that Ho became the leader of the only significant resistance. He had killed almost all the others.

The idea that Ho Chi Minh was primarily a Vietnamese nationalist has no basis in fact. Instead of cooperating with nationalists to win independence, he spent his entire career eliminating all independent nationalists, even if this meant openly collaborating with colonial France. Though he used the rhetoric of nationalism, Ho was first and foremost a Communist totalitarian. He used nationalism to serve Communism rather than the other way around.

The alternative to Ho and communism was in South Vietnam. Ngo Dinh Diem had built a state that was substantially free but, by American standards, not completely free. Like most postcolonial leaders, he governed in a manner that drew its inspiration partly from European

The Future

University of Central Florida
P.O. box 25000
Orlando, FL 32816

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□ Protest absurd

Editor:

In reference to Tom Green's formal contestment protest towards John Gill and Andrea Darner, it appears that the protest is insufficient and absurd. According to the recent front page article in *The Future*, the only allegations Green seems to have against Gill and Darner is that they declared plywood expenditures on their financial disclosures as costing \$3.00 a piece. However, Green insists that the plywood cost more. Gill rebutted that the plywood cost less because it was two years old which represents a practical and efficient purchase.

Green's accusation toward Gill and Darner is shallow and somewhat comical. By this protest, Green is presenting an image of a sore loser. If the financial disclosure is the only defense that Green is using, he might as well forget it. If he would take office now, he would only be ridiculed and laughed upon. There's nothing like a sore loser.

Gail Flefel
Sociology

□ Pomp and sweat

Editor:

After five years of hard work the time has finally come for graduation. I've been through the trials and tribulations that face every college student. With just one week to go I was lulled into a false



sense of joy at my accomplishment only to find that I will graduate at 8 a.m. on May 3. 'Eight a.m.?' I ask with more than just a bit of disbelief. You must be kidding. How am I to expect my family and friends to travel for several hours to attend this special event when it means that they will have to leave their homes in the wee hours of the morning.

But at least the ceremony will be held in the gym. Just think of it. After five years of hard work I'll walk through the hallowed doorways of the gym. What an exciting thought, to be rewarded for all my hard work amid the smell of dirty athletic attire with the echoes of a loosing basketball season still in the air. Touching, isn't it?

During my time here at UCF I have noticed on many occasions that we have a truly beautiful campus. The grass, the trees, the squirrels and the fresh air are a big part of what has made my stay here enjoyable. My parents have never been on campus and I would much rather they leave after their only visit with a better impression of the campus than the gym can provide. The reflecting pond bears more than a slight resemblance to an amphitheater with the sloping grass, the stage over the water and steps leading to it from both sides. What a nice place to hold a ceremony as important as gradua-

tion. If that proved to be too much trouble, there are plenty of open areas throughout the campus that would provide a nice setting.

I guess what I'm trying to say is that a college owes more to its graduates than a ceremony in a gym that most students have probably never entered anyway. Also, our gym is more than likely representative of gyms everywhere. Nothing special or significant. Personally, I would like for my last look at the campus to be one worth remembering because of an inspiration not because of a smell. I think it would be appropriate for the administration to explore other available alternatives to make graduation for everyone the special occasion that it should be.

Pam Gimson
Management

Letter Policy

Letters to the editor should be typed on a 60-spaced line and double-spaced. The deadline for publication is Monday at 5 p.m. Letters must be signed by the author and include the author's major and phone number. All letters are subject to editing. Names may be withheld by request.

NIXON FROM PAGE 8

parliamentary models, partly from traditional Asian models, and partly from the dictates of necessity.

Unlike Ho, Diem's popularity came from the vast array of social programs and reforms that he instituted with American financial and technical assistance. Schools proliferated in the countryside. Land was redistributed to tenant farmers. Pesticides were sprayed to combat malaria. Rice production soared. Roads and bridges were built. Foreign investment increased. Light industry sprang up around Saigon. Although his programs often taxed his government's meager administrative capabilities, their effect was overwhelmingly beneficial.

When the two leaders are compared side-by-side, the suggestion that Ho would have out-polled Diem in a head-to-head election seems ridiculous. Yet during the war many critics of the American effort to save South Vietnam argued this very point. They said that the Geneva Declaration of 1954 bound Diem's government and the United States to unify the two halves of Vietnam through elections and that Ho would have inevitably come out as the winner. They were wrong on both counts.

The text of the Geneva Declaration about elections was not legally binding on the United States or South Vietnam. Only four of the nine states attending committed themselves to the declaration's terms. The United States did not join in it. South Vietnam, which was not even present in Geneva, retained its freedom of action by issuing a formal statement disavowing the declaration. North Vietnam also did not associate itself with the declaration. Very simply, it had no legal force.

Nor did any of the participants expect elections to occur. The Geneva Conference was intended not to establish peace for all time through the ballot box, but rather create a partition of Vietnam similar to that of Korea. Partition was formally treated as a temporary expedient, but all major participants expected it to be permanent.

Whatever their words about elections, their actions revealed their intent: They established two governments, allowed for two separate military forces, and arranged for the movement of refugees between the zones. It would have been senseless to have gone through all this trouble in 1954 only to turn around and undo it after elections in 1956.

The whole idea was wildly unrealistic in any case. Reunification was supposedly to be decided by free elections. Because elections would not be free in North Vietnam, South Vietnam could legitimately object to holding them. A stalemate was inevitable.

When the time came to discuss elections in 1956,



Diem refused to participate, and the United States supported him. We were not afraid of holding elections in Vietnam, provided they were held under the conditions of genuine freedom that the Geneva Declaration called for. But we knew that those conditions would exist only in South Vietnam. After spending two years crushing every vestige of freedom in North Vietnam, Hanoi's leaders would never have allowed internationally supervised free elections to decide their fate. Following later consultations, even the Soviet Union agreed that a plebiscite was unfeasible.

Ho would not have fared well in a fair election. In 1954, one out of every 13 North Vietnamese fled the country rather than live under his rule. Ho's so-called land reform program convulsed the country, produced severe food shortages, and sparked major peasant revolts that began in Ho's home province and spread into at least two others. Gen. Vo Nguyen Giap, who had commanded the Viet Minh forces at Dien Bien Phu, later admitted that in putting down the unrest his government killed 50,000 people. By 1956, Ho was hardly the man to head up a ticket.

Diem, whose popularity was then peaking, would have won decisively. There was only one reason why North Vietnam's leaders, like those of any other communist country, never would have dared

to hold genuinely free elections: They knew that they would lose.

For the United States to have forced South Vietnam to hold elections blatantly stacked to guarantee a communist victory would have been legally absurd, strategically senseless, and morally ludicrous.

Ho never wavered in his determination to unite all of Vietnam under communist rule. It was never a question of *whether* he would try to conquer South Vietnam, but only of *when* and *by what means* he would try to do it.

According to captured documents and the testimony of high-ranking communist defectors, North Vietnam's decision to conquer South Vietnam came shortly after the Geneva Conference. Ho waited several years before launching the assault. He needed to consolidate his power in North Vietnam, and he expected Diem's government to succumb to the chaotic conditions immediately after the partition and fall of its own accord.

But his preparations for the offensive against the South began before the ink of his delegate's signature dried on the ceasefire agreements in Geneva. He had pledged to freeze the size of his army, but within four months North Vietnam's forces expanded from seven divisions to 20. Meanwhile, South Vietnam demobilized 20,000 troops. In May 1959, at its Fifteenth Plenum, the North Vietnamese Communist Party gave the order to begin the offensive.

By September, large-scale infiltration of Communist guerillas into South Vietnam had started, the total topping 4,000 in less than two years. Most of these troops were southerners who had moved north in 1954. But the identity of the prime mover was never in doubt. As Gen. Giap declared in January 1960, "The North has become a large rear echelon for our army." With the North serving as the rear, where else could the front be but in the South?

If wars begin in the minds of men, the Vietnam War began in the mind of Ho Chi Minh. For 30 years, he had relentlessly pursued his goal of uniting Vietnam under his totalitarian rule. His undying dream was an unending nightmare for millions of Vietnamese. He had expected the French to turn Vietnam over to him through the March 6, 1946 agreement. He had expected the Soviet Union and Communist China to deliver it to him over the conference table in Geneva in 1954. He had expected South Vietnam to fall into his hands after a brief interval under President Diem. He probably even hoped to win South Vietnam through an election of reunification that would have been a patent sham.

In 1959, after all these had failed, Hanoi went to war.

Classified

The Future

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by Scott Gunnerson
FUTURE STAFF WRITER

What wins football games, offense or defense? Tonight the question will be answered when the UCF football team celebrates the rights of spring in the first annual Black and Gold football game at 7:30 p.m. in Orlando Stadium.

UCF head football coach Gene McDowell and his staff have split the squad; the Black team consists of the first string offense and second string defense and the Gold team will be the first string defense and second string offense. But beware, UCF-Gold honorary head coach John Sowinski and his team will have an advantage if their defense keep UCF number one offense held to less than four touchdowns.

"We're looking forward to seeing what our players can do under game conditions," McDowell explained. "It looks as if we've constructed a high-powered offense. We hope that everyone comes out to see the team and support the Knights." Admission

will be two dollars for adults, with students of high school age and under admitted free of charge.

The UCF-Gold offense will have halfback Aaron Sam in the backfield. Sam was a starter last season but was hobbled by a bruise this spring and that could be to Sowinski's, (who spends his non-coaching hours as student body president) advantage.

The UCF-Gold defense is primarily the same defense that gave up 30-plus points a game for most of last season against one of the toughest schedules in Division I-AA football. The difference is, last fall they were thrown into the fire and this spring they are throwing around some fire of their own.

UCF-Black quarterback Darin

Slack will have 6 foot 3 inch 245 pound sophomore (class as of this fall) Sylvester Bembery and 6-2 250 pound junior Charlie Lincoln steaming at his front door. The UCF-Black offensive line, led by 6-1 252 pound senior lineman Jorge Maguta, must give Slack and his receivers time to let the pass routes develop.

Both Black and Gold defenses will be limited to basic defensive sets. UCF-Gold has the experience of Corris Ervin, Maury Parker, Victor Riddle and Darius Fore in the defensive backfield, all of whom would not be limited if you tied their hands behind their backs. All four have defended against some of the best in the country and have different ideas about the Black and Gold game being a high

scoring affair.

All four, Ervin, Parker, Riddle and Fore, have the look of determination in their eyes. Even in the simple drills, the junior cornerback Darius Fore looks right into the eyes of his assignment with a cold stoic determination searching for that little bit of weakness that could result in an in-

complete pass or even an interception.

The UCF-Gold defense will have their hands full. Ted Wilson, Robert Ector Terence Bonner and Brian Glasford are all big-play offensive threats.

Wilson, 5-9, 170 pound junior, is UCF's "big play" man. "Ted Wilson is playing consistently well for us," UCF receiver coach Rick Stockstill said after Saturday's scrimmage. In the scrimmage Wilson caught three passes, the longest being a 35 yarder.

Stockstill continued, "He's also showing some leadership and he is helping some of the younger, less experienced players. Ted's got good

SEE FOOTBALL, PAGE 12

Manny's last column of the term: a fond farewell

Well gang, it seems as if this is my last column of the term. The sports editor (I didn't even know we had one) has decided to usurp my space next week. Oh well, I guess he can do that.

If you're wondering if I'm still suffering from last week's fit of depression, the answer is no. I was doing a great job of holding on to the feeling, but lost it completely when the Renegades won again. Maybe Corso is finally getting things together over there. Just think, Orlando Renegades: league champions. Yeah, maybe we had better slow down a bit.

I'm in a rambling mood today, so if you don't like it, suffer. It's my column and I'll do what I want to!

Oh, I saw an interesting phenomenon the other day. For quite some time now, there have been two parking spaces near the office that read, "Future Parking Only". As you might guess, nobody paid much attention to this.

Recently though, the spaces were repainted. This

MANNY MOON



has brought on a suprising change. No one is parking in the spaces that doesn't belong there! I guess the fact that it is new (I won't mention that the police are also watching for violations now) makes people respect it more.

Now you're saying, "What the heck does this have to do with sports?" Well, never fear, Manny is once again on target.

I think that the athletics department is using this theory to try to scare their opponents. That would explain why we keep getting rid of old coaches and replacing them with NEW ones. Yeah,

and now we are looking for a NEW logo. You know, I may have something here. Let me tell you guys, the "people respect new things" theory (developed by Manny Moon) doesn't seem to apply to athletic organizations. Maybe you ought to try winning. Another theory of mine, "people respect winners" seems to work better here.

By the way, I heard that women's basketball coach Joe Sanchez and his players settled their dispute with no ill effects. It's good to hear of a problem in athletics that didn't end in disaster. Once again the Lady Knights lead the way...

My full computer screen tells me its time to end this final entry of the term. Hey, that's kind of catchy, eh?

Anyway, to all of my readers that will be returning to UCF, keep a look out, I'll be back. To yoose guys in athletics, keep your feet (or at least your noses) clean. Remember, Manny's watching.

Ladies join new conference

by Morgan Phillips
FUTURE STAFF WRITER

The UCF's women's programs have found a conference that they can call home.

The Lady Knights along with Georgia State, Georgia Southern, Florida A&M, Stetson, and Mercer have joined together to form the "New South Women's Athletic Conference."

The NSWAC teams will compete in basketball, volleyball, tennis, cross country, and fast-pitch softball. For two years each of the conference teams will have rights only as independents as far as the NCAA tournaments are concerned, but after that period the conference champions in basketball and volleyball will receive an automatic bid.

UCF will compete in all of the conference sports except for fast-pitch softball, since the Knights do not currently have a softball team.

Women's teams at UCF which will not be participating in the conference are the Lady Knights' soccer and golf organizations which will continue as independent teams.

The UCF men's teams seem no closer to

New South Women's Athletic Conference

Florida A&M Univ.
Georgia Southern Univ.
Georgia State Univ.
Mercer College
Stetson University
Univ. of Cent. Fla.

becoming members in a conference because of the large cost of membership. The women's conference was entered at a minimal cost.

The Lady Knights should be able to look forward to having some constant opponents to strive to defeat, although their record in the past year against the other conference teams is less than impressive.

The basketball and cross-country programs should have the greatest chance of good showings. The basketball team finished 4-4 against conference opponents this year and the cross-country team also held their own.

The volleyball and tennis teams will hopefully show some improvement or will fight for the conference cellar.

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FOOTBALL FROM PAGE 11

speed and is consistent in catching the ball. He runs disciplined pass routes."

Last season Wilson caught 28 passes for 483 yards (17.3 yards per catch) and had a team-leading five touchdowns receptions. Wilson's best day last season was against Furman when he caught eight passes for 88 yards. He also caught four passes against Austin Peay for 109 yards.

After being sidelined with an injury early last season, Glasford is moving his way up the ladder as a wide receiver again. Glasford was a wide receiver his freshman year, but was moved to the defensive backfield last season. By being a third string player, Glasford will be Wilson's back-up who will give the defense no rest.

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Tim Berto/Future

Knights on the rebound

by Scott Wallin
FUTURE STAFF WRITER

After dropping three games to Florida State University and another to Rollins College, the UCF baseball team bounced back to their winning style, taking both games of a doubleheader with Jacksonville University, 12-10 and 5-4.

In the first game the Knights (46-25-1) produced five runs in the first inning on five base hits. They reached for three more runs in the third inning, two of which came off of a Scott McHugh homerun.

Jacksonville was shut down

in order in their first nine times at bat by Knight starter Tommy Novak (8-3), but managed one run in the fourth inning. UCF reached home three more times in the fourth and once more in the fifth, and went on to hold off a late inning threat from Jacksonville with Lamar Chandler picking up the save.

The Knights took the early advantage in the second game with a two-run homerun by Mark Maloney in the first inning. The game was tied at 4-4 after seven innings of play. Chandler was once again called upon for relief duties, this time for starter Joe Santiago. Chandler held off any comeback by Jacksonville with

two and one-third innings of shutout pitching and picked up the victory when UCF scored in the bottom of the ninth.

Vince Cangelosi led off with a double, followed by Scot McHugh who flied out. The next two batters, Tim Barker and Mark Maloney, were intentionally walked to load the bases. Joe Dawson came up and hit into a fielder's choice, scoring Cangelosi for the win.

The fleet footed Barker added three stolen bases in the second game to up his total to 85. He needs just five more thefts to break the NCAA Division I record. Barker has been caught just seven times this year.

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Crew team a breed apart

by Joanne White
FUTURE STAFF WRITER

"A breed apart from the rest" is one way to describe the eight-woman varsity crew team.

The women's varsity crew team from UCF is the current defending state champions after beating FIT last season. "These are a hard working group of girls. Structurally they're not very big—they're outsized by most of their opponents," said Coach Dennis Kamrad.

The team is comprised of Jill Wohlwender, the captain; co-captain Pam Logan; Lori Critser; Krista Deertz; Betz Zylkowski; Val McMahon; Karen Boone and Jean Wolf. Most of the members of the team were recruited through drives at orientations and on the campus green.

"I came out because it was available and it's fun," commented Wohlwender. These girls came out with a minimum of experience. The only team member to have major exposure is Wohlwender.

"I started rowing at Winter Park High School where I rowed for three years. This is my third year at UCF," said Wohlweender. What makes her do it? There are no scholarships available to these athletes. The sport is still considered a club and they are funded through student government. "I do it for the satisfaction of of achievement. This sport takes a lot of dedication and hard work, but it's worth it," commented Wohlwender.

Co-captain Logan feels the same as Wohlwender when it comes to rowing. "I got my start by word of mouth. This a really enjoyable sport, but you have to discipline yourself," commented Logan. Discipline

these girls do. Their morning begins with running at 6:00 a.m.

Once they finish their run they hit the water for the rowing. By 9:00 a.m. they leave the water to start their classes. The crew season lasts for eight months out of the year so the dedication and discipline cannot wane. "For the most part these girls have to work almost all year round to stay good. Quality produces quality," commented Kamrad.

To be stuck in the close quarters of the crew boat for the length of time that they are you would think tempers would flare. "We maintain a close relationship in the boat and out. We have to, to be successful," commented Logan. "There is a lot of pressure on us, but if we have problems we work them out before we get in the boat. Generally though, we really get along well," said Wohlwender.

Pressure is something that is not new to these women. "They're defending state champs so they know what they are capable of and what they have to and can do," said Kamrad. Most of these girls hold outside jobs in addition to school and crew. Besides the pressures of school and work these women face the pressure of defending their title.

"The pressure is there, but we can handle it," commented Wohlwender. "This is a pretty tenacious group. They work well together and they're dedicated so I know they'll do well at the state championships," commented Kamrad. The coach is a source of inspiration for the team without putting pressure on them. "He's a pretty laid back guy—he never pressures us to win, he just wants us to do the best we can," said Logan. And that they do.

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Renegades battle Bulls Saturday

by Morgan Phillips
FUTURE STAFF WRITER

The Orlando Renegades face off with the Jacksonville Bulls for the second time this season Saturday evening as they attempt to win their third consecutive game.

The 'Gades racked up their two previous victories over the Memphis Showboats and Arizona Outlaws in previous weeks.

Against the Showboats, Orlando managed to prevail over a statically superior team to chalk up their first win of the season. Memphis led in every statistical category except for return yardage and third down efficiency.

One glaring area where the 'Gades stood apart from their previous games was the amount of work they had to do for each point. Orlando, on the average, had to move the ball 9.75 yards to score each of their points, while Memphis was required to march almost 23 yards for their points.

Although the Renegades barely squeaked by the 'Boats, the coaching staff showed off their stuff the next week against Arizona.

Former NFL coach Frank Kush is noted for his strong defense and hampering his opponents efficiency by implementing a "guard against what they normally do" defensive plan. The 'Gades staff promptly destroyed the Outlaws' defense by simply doing things which they have previously attempted.

Reggie Collier, Orlando's quarterback, demonstrated his ability to work in a complex offensive structure while first leading the 'Gades in a different offensive form than normal, and then implementing a time-consuming game winning drive in the final quarter.

The Outlaws were simply outcoached and outplayed. Coach Corso summed up his feelings with his statement, "this was our best game of the year."

The previous meeting between the Bulls and Renegades resulted in an overtime loss for Corso's team, but Jacksonville enters this week's game with several key injuries. The 'Gades will try to even the score and move out of the Eastern Conference cellar with a victory Saturday night at 8 p.m. in Orlando Stadium.

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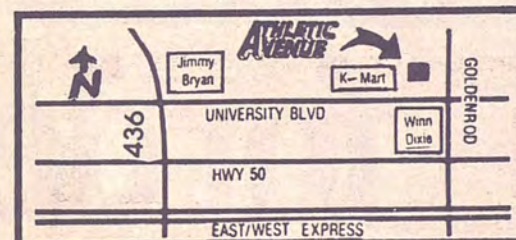
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USFL Playoff picture unclear

by Morgan Phillips
FUTURE STAFF WRITER

With eight of the eighteen games of the United States Football League season in the books the playoff picture has not gotten any clearer than when the season began.

In the USFL Eastern Conference the present leaders are the Birmingham Stallions and Tampa Bay Bandits, tied with 6-2 records. Birmingham has definitely shown themselves to be contenders in the Eastern Conference and league titles but seem to have problems staying up for all of their games, dropping them to lowly San Antonio. Tampa, on the other hand is a consistently strong team which puts it to their opponents no matter what their standing. Tampa's only losses have come to USFL powerhouses New Jersey and Houston.

All of the other teams in the Eastern Conference have a chance to qualify for the playoffs but the strongest contenders seem to be New Jersey, Baltimore, and Memphis.

For Jacksonville, 3-5, to contend strongly they need their backup players to begin to play brilliantly or for their first line players to heal quicker.

The Renegades are currently 2-6 for the season but seem to be improving week by

week and could pop into the playoff picture with a couple of wins in their next three games. Of the teams remaining in the regular season schedule for the 'Gades, six have non-winning records. If the 'Gades defeat only them and lose to all the winning teams they will finish with a 8-10 record—almost good enough to qualify for the playoffs.

In the USFL Western Conference the leaders are the Houston Gamblers and the Denver Gold. Houston, after winning their first five in a row, has now dropped three consecutively due to injuries in their starting lineup. The Gold haven't impressed many with their awesome ability but they still seem to win enough games to stay afloat.

The home crowd in Denver routinely shows up at the stadium to boo their conference leading team because of their sometimes comical attempt to run a football team. The joke seems to be on the "anti-Gold, pro-Bronco/NFL" crowd though as the players seem to pull games out just to show the hecklers they are a quality club. Coach Darrel "Mouse" Davis should be commended for the excellent job he has done putting together a team from the group of unknown players he was given at the beginning of the season.

SEE USFL, PAGE 19

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"Know therefore today, and take it to heart, that the Lord, He is God in heaven above and on earth below; there is no other."
-Deuteronomy 4:39

2.

You must agree with God that you are a sinner. Man has always tried to excuse himself from his guilt, but the Bible says this:

"There is none righteous, not even one; there is none who understands, there is none who seeks for God. All have turned aside, together they have become useless." -Romans 3:10-12

Because God is totally pure and holy, your sin of rebellion against Him has separated you from Him.

3.

You must believe that Jesus Christ is God's provision to save you from your life of sin and rebellion. Jesus was your substitute...He paid the penalty of death that you deserved, so that you could be free and forgiven.

"For God so loved the world, that He gave His only begotten Son, that whoever believes in Him should not perish, but have eternal life."
-John 3:16

4.

You must humble yourself and repent after being convicted by the Holy Spirit of your sin. God's love cannot forgive sin unless you are willing to confess and forsake it. You must make an eternal decision to admit to God that you're wrong and then stop living for yourself.

"If we confess our sins, He is faithful and righteous to forgive our sins and to cleanse us from all unrighteousness." -1 John 1:9

5.

You must now allow the loving authority of the Lord Jesus to rule your life.

"If you confess with your mouth Jesus as Lord and believe in your heart that God raised Him from the dead, you shall be saved."
-Romans 10:9

In order for Jesus to give Himself totally to you, you must totally dedicate yourself to Him. You must decide that, from this day forward, you will do His will and not your own.

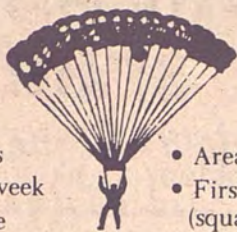
If, after reading these five steps carefully, the Lord has shown you your need for Him, pray now and give your whole life to Him. You can pray something like this:

"Lord Jesus, today I have seen that I am a sinner. Without making any excuses, I confess to You that I have been wrong. I have lived my own life apart from You, and now I see how futile that really was. I want to change. Right now I repent of my sin in order to live the kind of life You want me to live. I receive You as my Savior and my Lord and You will supernaturally change my heart, causing me to be born again.

"As I start my life completely over again today, I will live the rest of my life loving and obeying You. Thank You for forgiving me of my sins! Thank You for paying the death penalty that I deserved! Please show me Your plan for my life."

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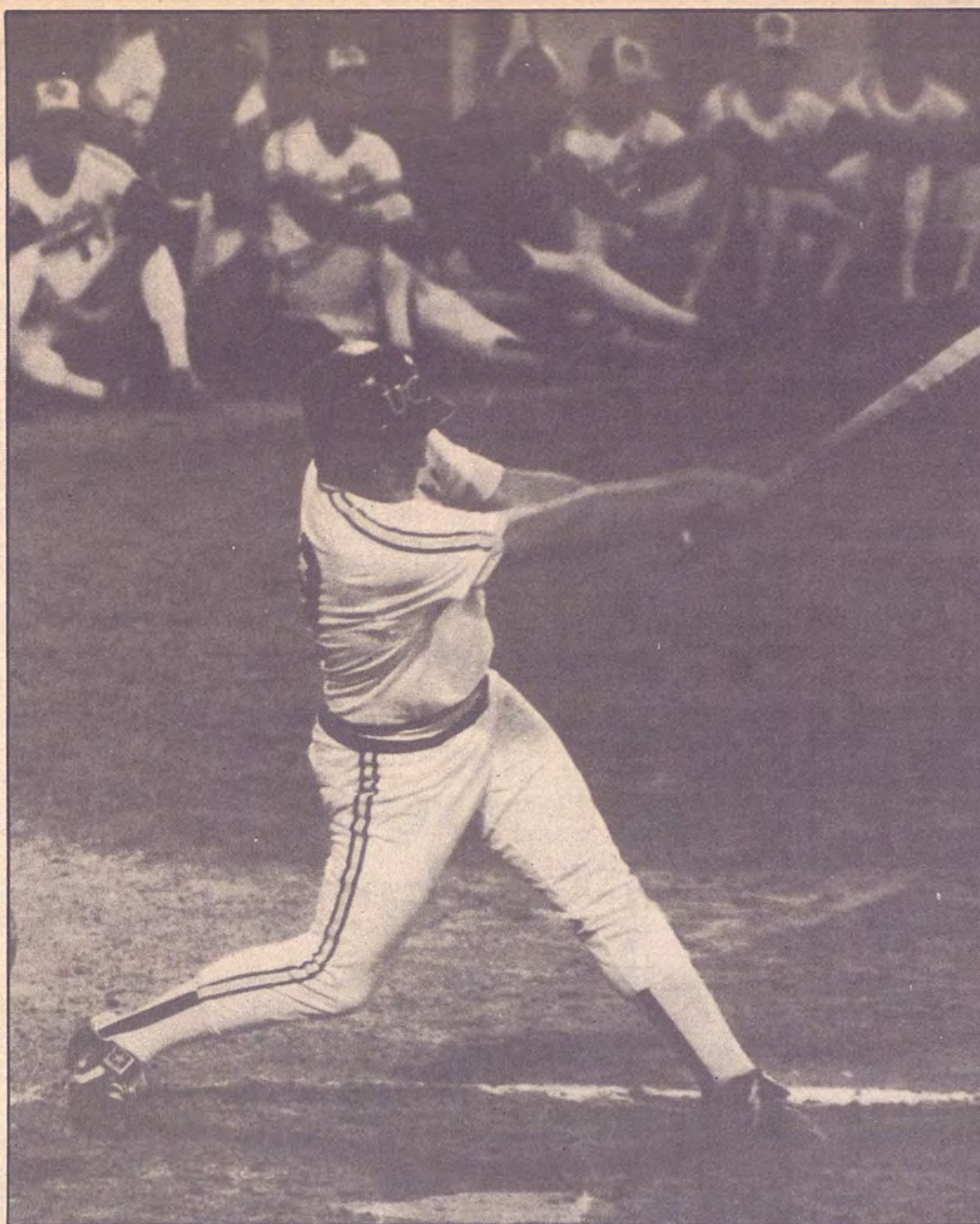
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Tim Barto/Future

Barker nears record

Hide your four string, Tim Barker (85 out of 92) needs only five stolen bases to break the NCAA Division I record held by Lance Johnson, who stole 89 bases for South Alabama in 1984. UCF has 15 games left on their schedule. with a batting average of .457, Barker may have a chance to steal 100 bases this season.

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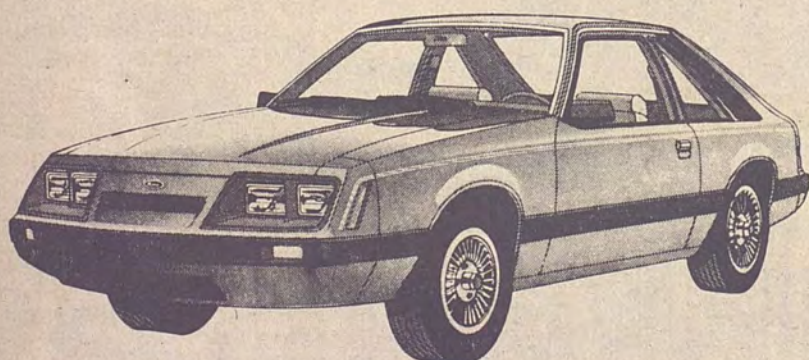
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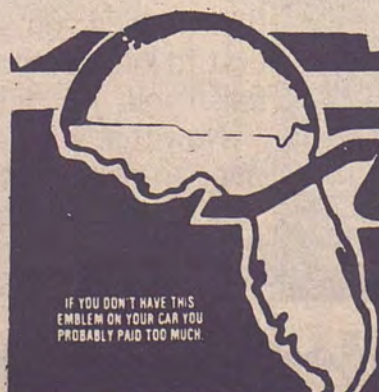
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Knight crew team falls to FIT

by Loreen Ray
SPECIAL TO THE FUTURE

The UCF crew team competed in the Governor's Cup Regatta in Melbourne Saturday and placed second overall, missing first place by just three points to Florida Institute of Technology.

Despite poor weather conditions, the Knights started the day with a first place finish in the men's freshmen/novice four and two close seconds in the women's junior varsity eight and varsity four.

After a three hour delay caused by severe rain and

thunderstorms, UCF continued to put pressure on FIT as well as the thirteen other teams that competed in the event.

In the biggest upset of the day, the men's varsity eight powered through the choppy waters off Melbourne Causeway to beat FIT for the first time in nine years in that event.

Coach Dennis Kamrad was pleased with the team's performance, noting that, "in spite of the weather conditions, the varsity men did something which hasn't been done since 1976: beat FIT in

Florida waters. It's a positive step for the program. We're moving in the right direction."

The women's varsity eight also rowed a strong race, maintaining a slim margin over FIT to capture gold medals in the 1000 meter event.

The women's freshmen eight continued the winning trend, leaving Tulane University boatlengths behind from the start of that race.

This Saturday the crew team travels to Tampa for Florida's state rowing championships.



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Come out and catch the last two days of the action.

Golf Today

The final intramural event of the semester will be held today on the UCF "Home on the Range" golf course. This will be a team scramble event in which only the best shots of all team members are played. Sign up at Rec. Services or come to the driving range and tee-off at 12:30, 2:00, 3:30, or 5:00 PM.

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UCF Men's tennis team wins

by Joanne White
FUTURE STAFF WRITER

The UCF men's tennis team scored a win against Washington and Lee University 7-2. This win boosts their season record to 8-11. "This is the best they've played all season," commented Coach Mark Waterhouse.

In the singles matches, Mike Defranco, UCF's notorious wild man crushed Washington's David McLeod 6-4 and 7-6. For a brief period of time hopes were high for Washington as they came back in the second match with Roby Mize. UCF's Len-

ny Engle fell 6-4, 4-6 and 6-3 to Mize during heated play.

UCF swept the next four matches, securing their win with a 5-1 lead. The Knights' Jeff Davis rallied over Washington's Jack Messerly 4-6, 6-3 and 7-5. In a swift 6-1, 6-1 match Washington's Andy Haring fell to UCF's Jeff Cohen. UCF's Charlie O'Brien swept by Washington's Chris Wiman 6-1, 6-3. With Washington's chances for a respectable defeat dwindling, UCF's Vince Stone crushed Washington's Jim Morgan 7-5, 3-6 and 7-6.

During the opening match of doubles play Washington

regained its footing for a moment by pitting McLeod and Messerly against O'Brien and Davis. In a close 6-7, 6-4 and 6-3 match Washington won. UCF came back in the next two matches countering this loss at the cost of Washington's self esteem. Stone and Cohen of UCF gave no quarter for Washington's Mize and Adams in an easy 6-1, 6-2 victory. The final match proved to be a winner for UCF also with Rodgers and Nelson against Washington's Wiman and Haring. To put the icing on the cake of victory the UCF men trounced Washington 6-4 and 6-2.

USFL FROM PAGE 16

Oakland and Arizona are the other non-losing teams in the west and both have a good chance to qualify for the playoffs. The Oakland Invaders (a.k.a. the Michigan Panther retreads) have proven themselves to be a threat in the west as long as they don't have to play Houston and Birmingham often. Arizona, yes the team that lost to Orlando last week, has a very impressive defense which is structured on the opposition's offensive tendencies. The question is how much longer will it be until the other USFL coaches get the idea from Coach Corso's "change our look" game plan.

The other teams in the west look pretty well washed up. The Breakers are just to

wishy-washy to make a run at anything. The only things the Gunslingers can shoot up are their opponents that become complacent and fall asleep. Finally, the Express are just too far behind to zip through their tough games which remain to get into the playoff picture.

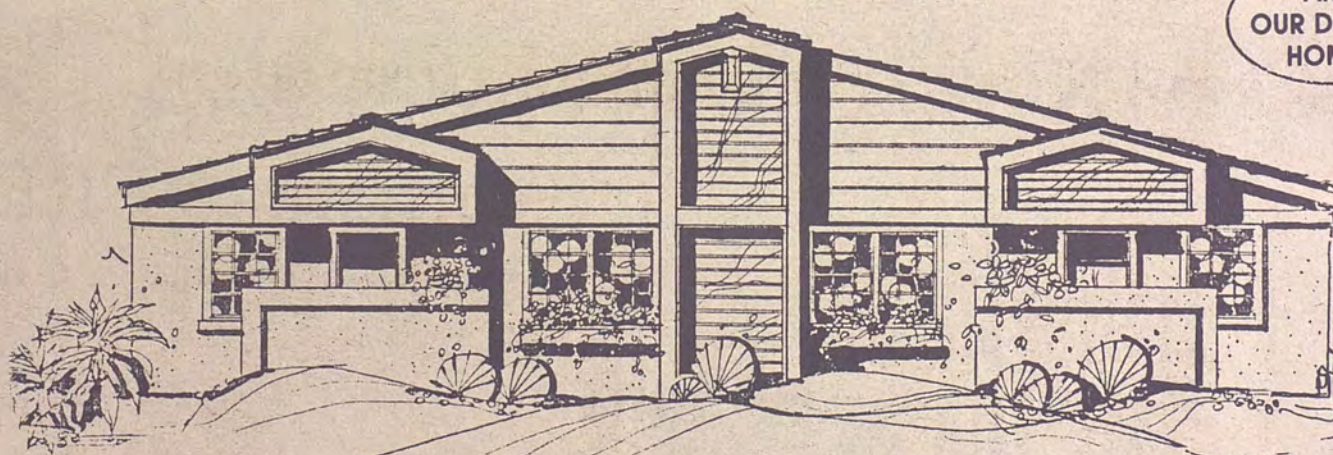
Under the USFL playoff rules, eight of the fourteen teams qualify for positions. The first and second place teams from each conference as well as the next four teams by their record qualify.

Earlier in the year I picked the Generals and Houston to win their respective conferences and I will stick to them, even though they are both giving me a scare. The other teams which I see qualifying are Birmingham, Tampa Bay, Denver, Oakland and Baltimore. For the last playoff bound-team almost anyone might be in so I will go with the hometown favorite, Jacksonv- (just kidding) Orlando Renegades.

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Confetti

The entertainment and feature supplement of *The Future*



The World's sloppiest businessman

BY RICHARD TRUETT

A battered black phone sitting in a water fountain rings. R.G. Kondracki picks it up and says "Kondracki" quickly and nonchalantly. He listens for a minute, looks at me with a sly smile and yells out, "Parts, line four." In a different voice, Kondracki says, "This is the parts manager. May I help you?"

There is no line four at Kondracki and Sons Foreign Car Parts in Sanford. And there is no parts manager either. But there is R.G. Kondracki, comedian, mechanic, and possibly the world's sloppiest businessmen.

One look inside his office is enough to make someone reel in disbelief. The floor is not visible. It is covered with papers, auto parts, trophies, and just plain garbage. There is even an old

shoe thrown in for good measure. There is a desk in there and a cash register on it that have not seen sunlight in over a decade.

"Yeah, ever since my computer system broke down, I have had a hard time filing things," says Kondracki as he wanders over to a faded red Coke machine where he is about to pull out a cold beer. The broken computer system is how Kondracki ex-

plains the phone numbers of his most important customers: they are scrawled, barely legible on the disintegrating wooden door to his office.

"You know, I had a woman call me the other day and ask if she could do an inventory for me for income tax purposes. I told her I just did one. I looked around and said 'Yeah, looks

see **Kondracki** page 2



R.G. Kondracki takes a call at his shop (above), which is surrounded by mounds of junk (right).

Albums

**Ronnie Gilbert/*The Spirit Is Free*
Redwood Records**

If you are one of those people who's musical taste is really diverse, you're really gonna go for this. If you kind of like to stick with your basic popular music, you're going to have to pass up Ronnie Gilbert's *The Spirit Is Free*. According to her press releases, Ronnie Gilbert is a well-known singer making a marvellous come-back. I personally never heard of her till I saw the album. Apparently she was in a top ten group called the Weavers back in the fifties

The type of music Ronnie sings isn't generally appealing to the youth of today. It's not exactly rock and roll. What it is, is folk music, something not too many people are familiar with anymore. These songs have themes which are explained before the lyrics of each song. For instance, "The Death of Stephen Biko" is a song about a black South African leader killed in 1977 for dealing in Krugerrands and corporate investments. Not exactly the type of music you'd bring along to dance to at your next party.

There are also songs deal-

ing with various diverse subjects such as razing mountains, an old Southern prison song, something from Hank Williams, and a few generic "uplifting" tunes, most of which were written by Holly Near, a folk singer of *this* decade.

I guess it's not really a *bad* album. I mean, the lady's got a decent enough voice and the music is kind of okay, but not something that made any sort of lasting impression on me. Let's just say I don't think it's the sort of thing I would put on the top of my list of things to buy.

BY STACIE SCIARRINO

Record Bar® Top Ten Import Singles

These are the hottest selling import singles in Orlando according Record Bar.

- (1) "Things Can Only Get Better" Howard Jones
- (2) "How Soon Is Now" The Smiths
- (3) "Why" Bronski Beat
- (4) "Shout" Tears For Fears
- (5) "Close To The Edit" Art of Noise
- (6) "This Is Not America" Pat Metheny and David Bowie
- (7) "Everything She Wants"/"Last Christmas" WHAM!
- (8) "Welcome To The Pleasure Dome" Frankie Goes To Hollywood
- (9) "Blue Monday" New Order
- (10) "Since Yesterday" Strawberry Switchblade

Calendar

The last few presentations of *The Mikado* at the University Theatre will be this weekend on Saturday and Sunday. For ticket information and reservations, call the box office at 275-2862.

The Florida Symphony Orchestra will present its annual Springs Concert on Sat. April 20 at 8 p.m. at The Springs in Longwood. This year's concert will be programmed around the theme, "Romantic Interlude." The Springs Concert is a special event for the community. The FSO performs on a platform across the springs. Tickets are \$16 reserved and \$11 general admission. Tickets are available at all Select-A-Seat locations. For more info call the FSO at 896-0331.

The Central Florida Civic Theatre will present *Extremities*, an explosive play in which a young woman turns the tables on her would-be rapist and chains him up while she decides his fate. The play will be presented at the Edyth Bush Theatre at 1010 E. Princeton St. at 8 p.m. on April 26, 27 and May 2, 3, and 4. Matinee performances will be 2 p.m. on April 28 and May 5. Tickets are \$4 and available at the box office. For more info. call 896-7365.

Is There Anybody Out There a laser-light show with the music of Pink Floyd, will be presented at the John Young Planetarium in the Orlando Science Center on Friday and Sat. at 9 and 10 p.m. The Planetarium is located at 810 E. Rollins. Tickets are \$2.50.

Madonna will perform at the Sun Dome at the University of South Florida on May 9 at 8 p.m. She will also perform at the Orange County Civic Center on May 10 at 8 p.m. Tickets for both concerts are \$15.

Walt Disney World will present a Sixties Superstars concert. The concert will include

such performers as Frankie Avalon, Sha Na Na, The Four Tops, The Association, Chuck Berry and The Mamas and the Papas. The concert will be April 27 at 8 p.m. Tickets are \$13.95 in advance and \$14.95 at the gate. Tickets are available at Sears stores and Disney World.

George Winston will perform at the Bob Carr Performing Arts Center on May 5 at 8 p.m. Tickets are \$12.50 For more info call 843-8111.

Cheek to Cheek (644-2060) At the Villa Nova. 839 North Orange Avenue. America will perform April 22 at 8 and 10:30 p.m. Tickets are \$18. Clay Gatton and Magic will perform Tuesday-Saturdays.

Cheyenne Saloon and Opera House (422-2434) Church Street Station, downtown Orlando. Johnny Lee will perform on May 3 at 9 and 11 p.m. Tickets are \$9.95.

Off the Wall (851-3962) 4893 South Orange Blossom Trail. Off the Wall has activities all week long. Monday-Beat the Clock; Tuesday-Men's Night; Wednesday-Ladies' Night; Thursday-A Dance Contest.

Altamonte Mall (834-3334) *Lady Hawke* and *Beverly Hills Cop*.

Fashion Square Mall (896-2571) *Return of the Jedi*, *Police Academy II*, *Cat's Eye*, *Blood Simple*, *The Breakfast Club*, and *Mask*.

Interstate 6 (831-3050) *The Care Bears Movie*, *Desperately Seeking Susan*, *The Last Dragon*, *Return of the Jedi*, *Friday the 13th Part V*, *The Breakfast Club*, *Porky's Revenge*, and *Baby*.

Twenty-First Century (896-9382) *Protocol*, *Family Plot*, *Brother From Another Planet*, *Up in Smoke*, *Cotton Club*, *Cabaret*, *The Terminator*, *Johnny Dangerously*, and *Head*.
compiled by Suanne Boehm

Kondracki

from page 1

like everything's here.' "

All around his lot at 2711 Orlando Drive are signs of Kondracki's sloppiness. Clusters of oyster shells lay scattered about. Sports cars are parked with disconcerted indifference and the paint, weathered by age and neglect, is peeling off his building.

R.G. Kondracki is not the average small businessman. He has no discernable bookkeeping system. His cash register is a desk drawer and his business looks as if some unexplainable disaster occurred there.

It has been this way since 1968 for Kondracki, when he first became interested in British sports cars. But it all may be coming to an end. Since 1981, there have been no MGs or Triumphs sold in America and Kondracki's business has dropped off.

Kondracki fully admits that he still could make a lot of money at his business if he changed his work hours and habits, but he won't. He would rather go out of business than work normal hours. Since 1968 Kondracki has opened at 1 or 2 p.m. each day and closed at 11 or 12 p.m. at night. His customers are so used to his hours that most come by at 9 or 10 p.m. and do their business. Kondracki says that most people work during the day and don't have time to stop by.

Kondracki does not do most of the physical work anymore. His son Mark, a senior at Seminole High School, handles most of the tuneups, brake jobs, and repair work. Kondracki provides the knowledge and inspiration.

Kondracki knew the end of his business was inevitable in 1981 when British Leyland stopped importing MGs and Triumphs into America. "At one time I had no problem making three grand a month," says Kondracki in a sad sort of way. "In '75, '76, '77, '78, and '79, I was making more money than I knew what to do with. Money did not matter to me. I had money to burn. And I was burning and wasting it. I didn't think it would come to an end. But when the British put the word out that they were done, I knew it was coming to an end. I knew it was over. It became a matter of whether I wanted to switch to Japanese cars or go out of business."

Kondracki said that it would be impossible for him to switch to selling and servicing Japanese cars because he would have to learn everything all over again as well as get rid of the 50 or so British sports cars on his lot and replace them with Japanese cars.

Kondracki, roguish in appearance, is a smart man. Many times he has contemplated his past and speculated his future while sitting in the light from his parts warehouse late at night. Sometimes from the road Kondracki looks like a shadowy silhouette in the doorway of his business.

Who would have thought it would have to end this way for a man who has dedicated the majority of his life keeping the cars he loves alive? To many of his customers, Kondracki is a road warrior of sorts. He fights rust, accidents, wear and abuse. He sees that parts get to the people who need them. Just two weeks ago he delivered two fenders to a customer in Washington D.C. A week before that, a man came all the way from Tallahassee to buy parts from Kondracki.

But some weeks Kondracki will go for days without a customer. Other times he will be so busy that he can't keep up with the work. What used to be a consistent, steady income has now become a gamble. And Kondracki is getting tired.

There is no hair left underneath Kondracki's green baseball hat. His head is as smooth as a honeydew melon. Inside his head is a lifetime of knowledge and experience with British sports cars. If anyone has lived the life he wanted to, Kondracki is that person.

Kondracki fell in love with British sports cars when he drove a neighbor's Triumph TR-3 "sometime in the early '60s." Kondracki went into the Navy and became a pilot. He

see Kondracki page 7

Confetti

Richard Truett
Editor

Jeff Glick
Art Director

Carol Edwards
Production Manager

Confetti is published by **The Future**, student newspaper of The University of Central Florida. Send all response to The Future/Confetti, P.O. Box 25000, University of Central Florida, Orlando, Florida 32816

How to attend a Prince concert

BY VICKI WHITE

There are two ways of attending a Prince concert. One way is to try for a frontal view. The problem here is everyone else in the audience seems to be taller than you.

An alternative method is to try the view from behind. Unlike many other groups, Prince and The Revolution perform their concerts in 360. This means that people can sit behind the stage and still see the show—or at least most of it.

After straining on tip-toe to (no avail) while watching Sheila E. in action, I decided, "There's got to be a better way." Noting that there weren't too many people behind the stage and overhearing someone's remark about the Prince show being done in 360, I decided to head for the rear.

Sitting behind the stage gives you a different view of the concert in more ways than one. You get to see the underpinnings of the stage show—what makes it tick. There is also the chance to touch vicariously stardom by striking up a conversation with the road crew and maybe even wangling a keepsake out of them (like a drumstick that Sheila E. actually touched!).

The road crew works every bit as hard as the stars, both before and during the show. Before the show, all the lighting and sound

equipment has to be adjusted just right.

Since Prince (and a few other members of The Revolution as well) go through numerous wardrobe changes, racks of clothes have to be rolled out and deposited in dressing rooms located strategically around the stage. For a final touch, the stage is strewn liberally with silk carnations.

Finally, the show begins. silk carnations drop from the ceiling as the band marches on to the stage to the strains of "Let's Go Crazy." Prince-spotters go nuts as the band charges full-tilt into the song. The great short one appears out of nowhere to take his place front and center.

All the while, the audience is in a frenzy. One girl is carried out from in front by a massive security guard. After a few minutes she still hasn't moved, which prompts another girl to observe, "She must be dead!" This is obviously not an event for the faint of heart.

Finally, after covering all of the songs in *Purple Rain*, not to mention a few tunes from past and future albums, the show comes to an end. Security personnel gently herd out the dalliers—those people who are scrounging the arena floor for one more memento of the concert, a little something to remind them of an unforgettable evening.

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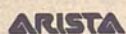
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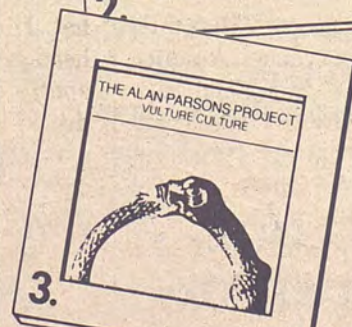
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Broderick stars in 'Lady Hawke'

BY SUANNE BOEHM

It's full of adventure. It's full of romance. It's full of drama. It's full of comedy. And most importantly, it's full of fun.

The motion picture I'm talking about is Warner Brothers and Twentieth Century Fox's *Lady Hawke*, a wonderful film that's got something for everyone.

Lady Hawke is set in 12th century Europe. The film opens with Phillippe the Mouse (played by Matthew Broderick), a young pickpocket who has just escaped from Aquila prison moments before his execution. Phillippe is almost captured when he meets up with the search party but is saved by a mysterious man in black with a hawk perched on his arm. The mysterious man is Etienne Navarre (played by Rutger Hauer).

While travelling with Navarre, Phillippe notices that Navarre disappears at night and a beautiful young woman appears instead. The hawk turns out to be Navarre's love. Phillippe eventually discovers that Etienne and his lover Isabeau (played by

Michelle Pfeiffer) have a spell cast upon them by the corrupt and powerful Bishop of Aquila (played by John Wood). Because Isabeau spurned the Bishop for Navarre, the Bishop made a bargain with the "Evil One" so that no man can ever have her, especially Navarre. The spell makes Navarre a wolf by night and Isabeau a hawk by day.

Only at sunrise and sunset can they almost touch. But they never do. Instead, they are always together but yet always apart. The story tells of Phillippe's involvement to help break the spell.

To be honest, I can't think of anything bad with the film. Director Richard Donner (*Superman*) has hit the mark in every aspect with *Lady Hawke*. The best of his sequences are the thrilling action and fight scenes. Donner makes the audience feel every arrow, every blade strike, and every punch.

The film's atmosphere is nothing less than rich. Filmed mainly on location in Italy, Donner uses the Italian countryside and several old castles

see *Lady Hawke* page 6

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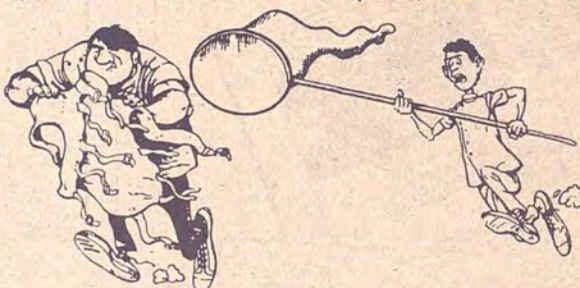
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'World' tops charts; Rolling Stones album due

BY PAT VERNON

Phil Collins' "One More Night" gives way to the benefit LP for Africa. In only four weeks *We Are the World* has hit the number one spot in *Billboard's* Top 100. Madonna's "Crazy For You" moves up to number three while her hit "Material Girl" slips two notches to number five. This week's big surprise is *Animotion* which enters the top ten with "Obsession" coming in at number nine.

Although Tom Petty's "Don't Come Around Here No More" only makes it to number twenty-five in the Hot 100, *The Heartbreakers* are number two in *Billboard's* Top Rock Tracks. At number one is Eric Clapton's "Forever Man" while "We Are the World" falls to number twenty-seven. Top Ten Rock Tracks also include Mick Jagger, *The Firm*

Entertainment

and Bruce Springsteen.

With the exception of Springsteen, most artists on the rock chart aren't even in the top twenty on the Hot 100. Obviously there is a difference in taste between contemporary rock and pop, but still the label of rock-n-roll has been slapped on music that does not even resemble rock in any form. Too many times I have seen pop artists referred to as rock and roll kings or queens.

M-TV's VJ Martha Quinn just recently finished a promo tour in Japan. The video channel has been

available in Japan on weekend showings featuring clips that have been cleared by Japanese record companies. The videos contain subtitles and are promoting bands such as *Twisted Sister* and *Motley Crue* which otherwise would have never gotten exposure in the East.

The Rolling Stones will be surfacing again soon with their new album due out some time in June or July. I believe they do that just to torture you. There is talk of a North American tour to promote their album which would begin this coming summer. Will this be their last? Seeing that Jagger has made a solo LP and the other Stones are on to other individual projects it may very well be the closing of their career. Then again, maybe not. As you probably recall there was talk of "ending it all" when *Tattoo You* came out.

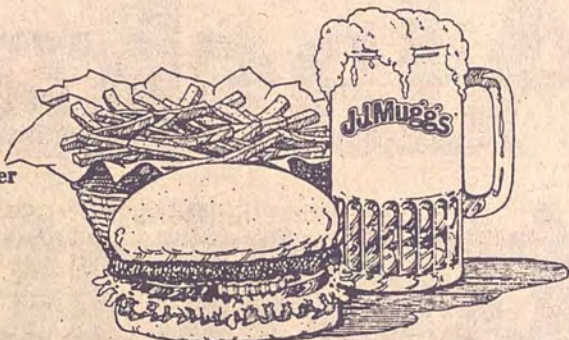
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Lady Hawke
from page 4

to give the film a very authentic look and feeling for a fantasy film. It makes the adventure more believable, as if this really could have happened. The performances in the film are top notch from beginning to end. Broderick doesn't waste anything he's given. There are a number of hilarious scenes when Phillippe has several informal chats with God.

And the little white lies he tells to each lover of the other's words gets better and better. Broderick also lives up the the character's title of "The Mouse." The Mouse can quickly scurry to anywhere he wants to, even to the smallest places. Broderick has one very demanding physical scene at a country inn avoiding guards. He handles it convincingly and leaves the audience with no doubt that he is The Mouse. Broderick is the main source of the comedy and he never misses his target.

Hauer is also good. He adds just enough mystery to Navarre without making him seem distant. And when he speaks of his lover, Hauer is sincere and moving. Hauer works especially well with Broderick, giving their scenes together an extra spark. Hauer's own action sequences involve wielding a heavy sword and crossbow. Hauer's sword work shows great work on the actor's part and makes for exciting battle scenes for the audience.

Pfeiffer doesn't have as much screen time as the other two actors but her presence is remembered. Her gentle handling of Isabeau makes the trio of characters complete.

The music score for the film is just magic. Though the film is set in the past, the music is very contemporary. This might not sound like a good combination at first but it does work. The score is pulsating and crisp. The score adds so much to *Lady Hawke* that it's contribution shouldn't be underestimated as far as the film's overall effect on an audience.

Lady Hawke has lots of everything—swords, horses, castles, magic—and the magical spell it wraps its audience in is not to be missed.

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Kondracki
from page 2

flew for five years. When he got out of the service in 1963, Kondracki and Navy buddy Rick Cline tried several small businesses in Sanford: a truck stop, a restaurant, and a gas station.

Kondracki and Cline stuck together until 1968. Cline, also interested in British sports cars, packed his bags and headed for Gainesville where he became a highly sought after engine-builder for Triumph and later Mazda. In August, 1968, Kondracki purchased a Sunoco gas station at 2711 Orlando Drive. This Sunoco station later mutated into Kondracki and Sons Foreign Car Parts in 1973.

That was the year Kondracki bought out Sunoco and turned it into a used foreign car parts business. That was also the year the mess in his office started building up. In the original building, things got so cluttered that instead of cleaning it out, Kondracki erected another building adjacent to it. Tools are swept neatly into piles and shelves are stacked with parts that fit cars which are rapidly becoming extinct.

These days Kondracki spends much time racing high performance dual engined go karts. He also goes to auto auctions. He says he would like to have a small place with a small overhead. But he says when he sells out he is going to spend time fishing for oysters and hanging out with other dealers.

"I don't want to just abandon my customers. So before I leave I am going to sell them anything they want cheap," Kondracki said.

"I am still going to be around for the customers who have become my friends over the years. They can bring their cars by my house anytime and I'll fix them for nothing."

Kondracki, standing in his parts warehouse next to a desk that has about four feet of unopened mail, catalogs and bills strewn across the top says in a melancholy way: "I'm still gonna be around."

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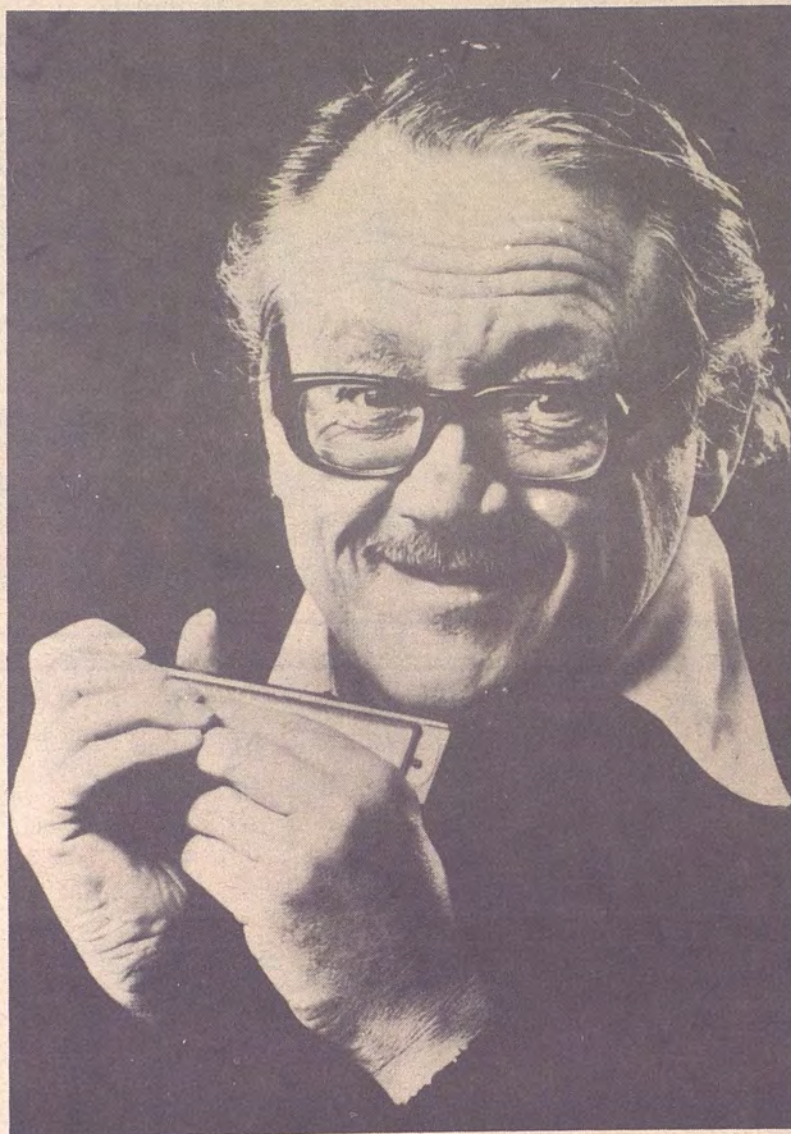
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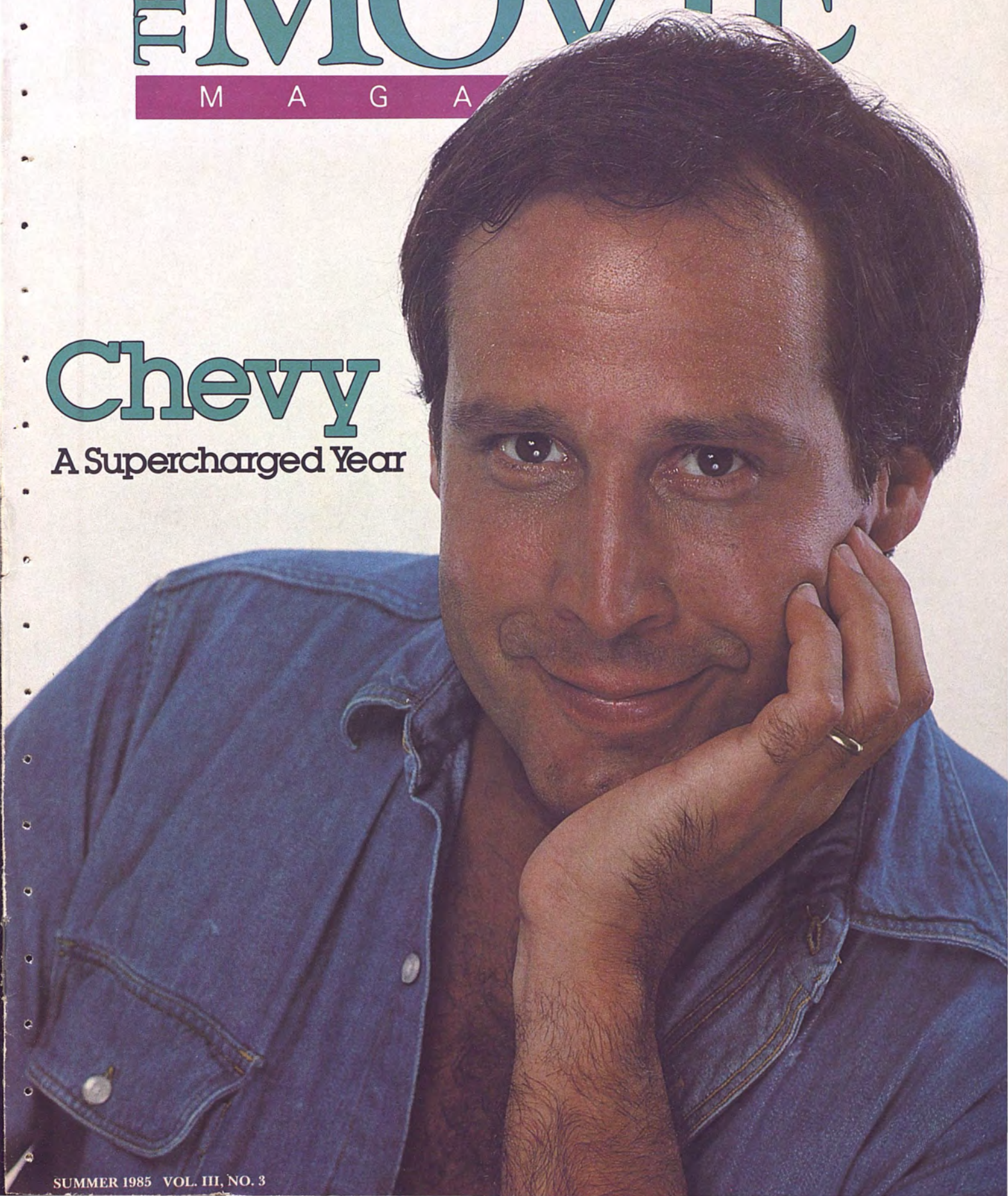
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THE MOVIE

M A G A Z I N E



COVER

In the beginning, TV created *Saturday Night Live*. First to jump into movies, most durable of the SNL galaxy, **Chevy Chase** now has a trio of new films, leading with a comic thriller called *Fletch*. Page 6.

PROFILE

The kid who smashed his model trains for 8-millimetre thrills, **Steven Spielberg**, may be the biggest achiever in Hollywood history. Page 4.



FACES

Kelly LeBrock heralds a new age in computer-assisted design, **Tom Cruise** is green with pride and **Michael J. Fox** leads a double life. Page 8.

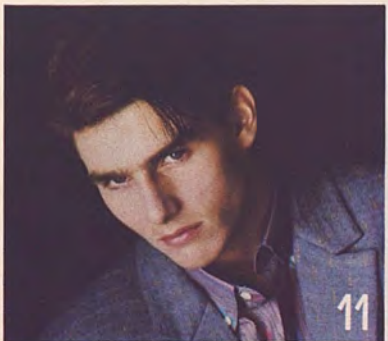
DIRECTORS

Robert (Romancing the Stone) Zemeckis, 11 years after a Best Student Film Academy Award, is a leading comedy/action director. **Ridley Scott**, of *Blade Runner* and *Alien* fame, built his visual talent with far-out TV commercials. Page 12.



COMING SOON

Highlights of our next issue: The very hot **Tom Hanks** goes for a financial splash; **Robert Redford** and **Meryl Streep** give their all in Africa; **Michael Keaton**, **Kurt Russell** and **Robin Williams** take up the sporting life. Plus a *IIIrd* twist of *Psycho*. Page 14.



Cover:

The twinkle in Chevy Chase's eye was captured by photographer Bonnie Schiffman.

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STEVEN

SPIELBERG

Movie Magic

by Byron Laursen

It was the summer of 1966. Steven Spielberg, 16 and moviestruck, took a Hollywood studio tour and broke the rules. Peeling off from the pack, the Phoenix, Arizona high-schooler stayed three extra hours, peering into every fascinating corner of the lot. The next day, and for the remainder of that summer, Spielberg dressed in a suit, carried a briefcase and walked in past the guards with blithe confidence, a pretender absorbing a big league education.

In the summer of 1985, Steven Spielberg's greatest movie creation, *E.T. The Extraterrestrial*, will return to screens after a two-year absence. Coincidentally, it happens to be the biggest-grossing feature in film history. With six of his films (*Jaws*, *Raiders of the Lost Ark*, *Gremlins*, *Indiana Jones and the Temple of Doom*, *Close Encounters of the Third Kind* and *E.T.*) among the top 20 of all time, Spielberg — as writer, director and producer — doesn't have to pretend any more. The studio he used to sneak into has custom built an office for Spielberg's company, Amblin' Entertainment, complete with a 45-seat screening room and candy counter.

"Walt Disney," Spielberg once told *Time*, "was my parental conscience." Indeed, a "when-you-wish-upon-a-star" thread runs through Spielberg's life as much as it spools through his film tales.

Born in Cincinnati and raised in Phoenix with three younger sisters, whom he loved to terrify with ghastly, imaginative stories, Spielberg hatched the notion one day to commandeer his father's home movie camera. He staged smash-ups of his own, beloved model trains. The camera was angled low and, to Spielberg's youthful delight, the models looked like real behemoths in a mega-disaster.

More Spielberg productions soon followed. He plotted each on a storyboard before filming. One, *Battle Squad*, ended the 8-millimetre mogul's problems with the high school bully. Spielberg simply cast his former antagonist in the lead role. Instant respect. It then occurred to the teenage Spielberg that movies were indeed a wonderful path to people's imaginations. He realized that he had



A collegiate effort called Amblin' earned the first big break, but a friendly spaceman became the major milestone.

another choice, beyond being either "a jock or a wimp."

After the heady summer of sneaking into the studio lot, Spielberg conceived an honest way to come through the gates. *Amblin'*, one of a series of films he made while studying English Literature at Cal State Long Beach, was a 24-minute story of two lovestruck hitchhikers. In addition to festival prizes, it won Spielberg an audience with a far-sighted studio exec who remarked, "I think you should be a director."

Spielberg, just turned 21, brashly replied, "I think so, too," and was launched into the world of TV with a *Night Gallery* episode starring the formidable Joan Crawford. Remembering his student filmmaking roots, Spielberg has named his own production company Amblin' Entertainment. Its logo is from *E.T.* — a boy on a bike riding over the moon. Amblin' Entertainment now helps sponsor the annual Nissan FOCUS (Films of College Students) Awards. He's also quick to help promising people who might otherwise have a tough time breaking into the film business. Lawrence Kasdan (*Body Heat*, *The Big Chill*)

became a writer and, ultimately, a director in demand after Spielberg bought his early script entitled *Continental Divide*, then introduced him to director George Lucas, who subsequently tapped Kasdan to co-write the screenplay for *The Empire Strikes Back*. Chris Columbus, a film student at NYU, submitted a script with a great idea in it. It became *Gremlins*, and Columbus, who honed his skills through several rewrites, has become a prosperous screenwriter.

The TV work lead to *Duel*, a movie of the week project, in which a malevolent, unmanned semi truck chases an innocent driver through a western canyon. *Duel* won the Grand Prix at the Festival du Cinema Fantastique in France, among other awards. Most importantly, it secured Spielberg's first feature film deal, *The Sugarland Express*, about which *The New Yorker* enthused "... one of the most phenomenal debut films in the history of the movies." *The Sugarland Express* is a Texas chase story, featuring Goldie Hawn in what many critics call her best film role.

At the age of 26, Spielberg was in position for a big-budget production. He entered the major leagues with a toothy splash: *Jaws* played on primordial fears and established new box office records. The litany that followed helped set higher standards for film popularity, but *E.T.* has stood as Spielberg's favorite. The warmth of the film's central fantasy — a boy makes friends with a super-smart spaceman who was abandoned on Earth (continued on page 14)



George Lupo

Martha Woodward (2)

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Fatherhood and Films



CHEVY CHASE

by Mike Bygrave

This is the best of times and the worst of times for Chevy Chase, one of the few comedy performers who is also a major film star. The best of times because at the age of 40 the writer-comedian, who always wanted children, has just become a father for the second time in two years — the worst of times because Chase can only spend a few weeks with his new daughter, his 2-year-old, Cyd, and his wife Jayni in their Hollywood home. He is jetting off to star in his third film in 18 months, the second one with extended shooting in Europe.

"Three in a row is very tough," he says, settled into a plush couch at his publicist's office. "I'd really rather have a year off with the baby."

Chase has had varied luck in his film career. The original *Saturday Night Live* TV show, for which he was hired as a writer and gradually allowed to perform his own material, made him a star. He then went straight into the hit comedy-thriller *Foul Play* with Goldie Hawn. To the writer and physical comedian, famous for his elaborate pratfalls, Hollywood added the patina of a romantic leading man. But Chase's subsequent projects were wildly inconsistent, as he engagingly admits.

"The films I've done that didn't work failed because they really weren't very good. I didn't like *Under the Rainbow* or *Oh, Heavenly Dog!*, so I don't see why anyone else should." *Deal of the Century*, an ambitious black comedy about the arms race, which Chase described as his "first real acting role" and for which he had high hopes, also fizzled at the box office. On the other hand, *National Lampoon's Vacation* turned out well enough to make \$104 million.

The first of his three new films is *Fletch*, based on the popular series of mystery novels by Gregory McDonald, scheduled to open this June. It's a return to the Chevy Chase of the funny wigs, disguises and raucous physical comedy. In a fantasy sequence he plays basketball with Kareem Abdul-Jabbar and wrestles in the dirt with Dodgers manager, Tommy Lasorda. "It's a comedy which requires acting to a degree, but not a lot of *serious* acting," Chase says with a grin. "It's about a Woodward-and-Bernstein

type of undercover reporter who investigates a drug scheme on the beach and then he gets caught up in a different crime."

Though few journalists are likely to recognize themselves in a character who goes around "calling myself, at various times, Harry S. Truman, Don Corleone, Igor Stravinsky and Ted Nugent and getting the people I'm dealing with to believe me," Chase is pleased with *Fletch*. As a writer, Chase has his own theories about the relationship of thrillers to

Chevy, as Fletch, lays a line of questioning on some down-home swingers.





(Above) Cyd, now two years old, bounces with Papa Chevy. Her sister, the newest Chase, is named Calei.

(Above right) This "odd vibrations" beach boy is one of Chevy's many disguises for *Fletch*.

comedy. "I think all those books are comedies in a sense — the James Bonds, the Travis McGees, the Fletches — they're all about the clever manner in which a larger-than-life character gets through situations others of us never could. And the characters have to use devices and scams to get by. What those books usually aren't, however, is very visual. So they have to be adapted to work on the screen."

In fact, this is Chase's second brush with *Fletch*. Years ago, his manager recommended the books to him "but I wasn't interested in them then." This time around, the producer, Alan Greisman, was an old friend and the screenwriter Andrew Bergman, a co-writer of *Blazing Saddles*. Chase agreed to go ahead. Filming with director Michael Ritchie, a critical favorite for his early films like *The Candidate* and *Smile*, Chase briefly had his doubts. "Michael films every angle he can, then with every lens on every angle, which can wear an actor out. But when I saw the finished film it was remarkable how Michael had evened out my performance. I realized that he'd shot just what he needed to make me look good."

The son of a publisher in the New York Times book division, Chase grew up in a cultured, sophisticated household and started his performing career as a musician, playing drums and piano. College contacts eased him into cabaret, in a show that later became the *Groove Tube*. He next toured with National Lampoon's stage show, *Lemmings*, for a year and a half, where he met John Belushi. Then came *Saturday Night Live* and show business history. Never known for false modesty (there was much of the real Chase in his supercilious *SNL* anchor-

man who introduced himself "I'm Chevy Chase . . . and you're not"), Chase is now at ease with his fame, less prone to obnoxious behavior. He credits his third wife, Jayni, and fatherhood for changing him.

"I remember very well *not* being a father, and I don't know what I did with my time — a lot of things which were a waste. Not the comedy, that was work, but when I wasn't working. I was never a very social person. I've always been a

"What I always wanted was something that felt very natural to me."

homebody, partly because I play music at home. I don't know what I did. I'd just sort of hang out and party or something — and you don't do that when you're married and have children. I really wasn't focused in my life for a long time. It wasn't a question of 'my life is my art,' or my comedy, because I'd already made it. That's fine, you know, 'I made it — great!' but then you think, 'What more do I want?' What I always wanted was something that felt very natural to me."

Now that he's got it, Chase's main problem is finding time to enjoy it. From *Fletch* he went straight to Europe to film *National Lampoon's European Vacation*. Now he's packing for Europe again, costarring with Dan Aykroyd for director John Landis in *Spies Like Us*. "Danny's awfully good and I've never seen Danny yet perform to his abilities in any of his films. It seems he's taken to playing the straight man, he's deliberately relegated himself to that. But he can do more, he can stand on top of something. Here I think I'll probably bring out the best in him — I know I can — and I think he'll do the same for me."

Spies Like Us was written by Aykroyd, which brings up the question of Chase's

own writing. After a long layoff he got back to his desk last year ("Typewriters had changed since I stopped, that's how long it was") but he says Hollywood's demand for his performing abilities restricts his output. "The hard thing for me is the making of these pictures, the actual filming. As a result I'm limiting my writing to fixing scripts, rewriting as we film, of which I do a fair amount." Still, during lonely nights in Europe, he found himself "reading a lot of novels and thinking



A masterful physical comedian, Chevy loves cutting up.

about writing a novel. I talked to Jayni about it when she came over to visit and she said I should go ahead, perhaps under a different name."

Writing a novel, playing music in the brand-new 16-track recording studio he has built onto his house or simply being with his family will all have to wait for the moment, as will any discussion of sequels to *Fletch*. Could *Fletch* become his Indiana Jones? "I don't know. They'd have to make it worth my while and I don't even know if money is it anymore!" He pauses for thought. "Perhaps if they could shoot the next one in my backyard. . . ." ■

KELLY

by Bill Braunstein



Kelly Le Brock has the kind of face most people don't forget. They may not have always known her name, however. Le Brock was, until recently, one of the coterie of super-successful fashion models — highly visible, yet essentially anonymous. That changed last year when Le Brock gave up her lucrative cover girl career to appear in Gene Wilder's hit comedy, *The Woman in Red*. Suddenly Le Brock was not just another pretty face. She was an actress — and according to most film critics, a darn good one. With one hit film under her high fashion belt, the 24-year-old Le Brock is anxiously awaiting the release of what she believes will be another, *Weird Science*, which opens this July.

The script for *Weird Science*, which was written and directed by John Hughes, called for an actress to play Lisa, the "most beautiful young woman in the world." And Hughes, one of the most successful of a new breed of Hollywood talent (he wrote *Mr. Mom* and *National Lampoon's Vacation* and wrote and directed *Sixteen Candles* and *The Breakfast Club*), knew a good thing when he saw it.

"John had seen me in *The Woman in Red*, liked me, and sent the script to my agent," says Le Brock, who initially turned Hughes down. Still reveling in the glow of *Woman's* success, she was relaxing in the south of France.

Five months later, upon Hughes' insistence, Le Brock took a second look and decided to plunge into *Weird Science*. The story revolves around two young boys, played by Anthony Michael Hall (*Sixteen Candles*, *The Breakfast Club*) and Ian Mitchell-Smith (*The Wild Life*). Home alone on a Friday night with nothing to do, they decide to create a beautiful woman with a computer. Enter Le Brock.

The film put Le Brock in an unusual position. Though the oldest person among the leads, she had the least

amount of acting experience. "I was freaked out the first day I walked on the set," Le Brock recalls. "Everyone was younger than I. It was like going back to school and being seven feet tall, or having blue hair."

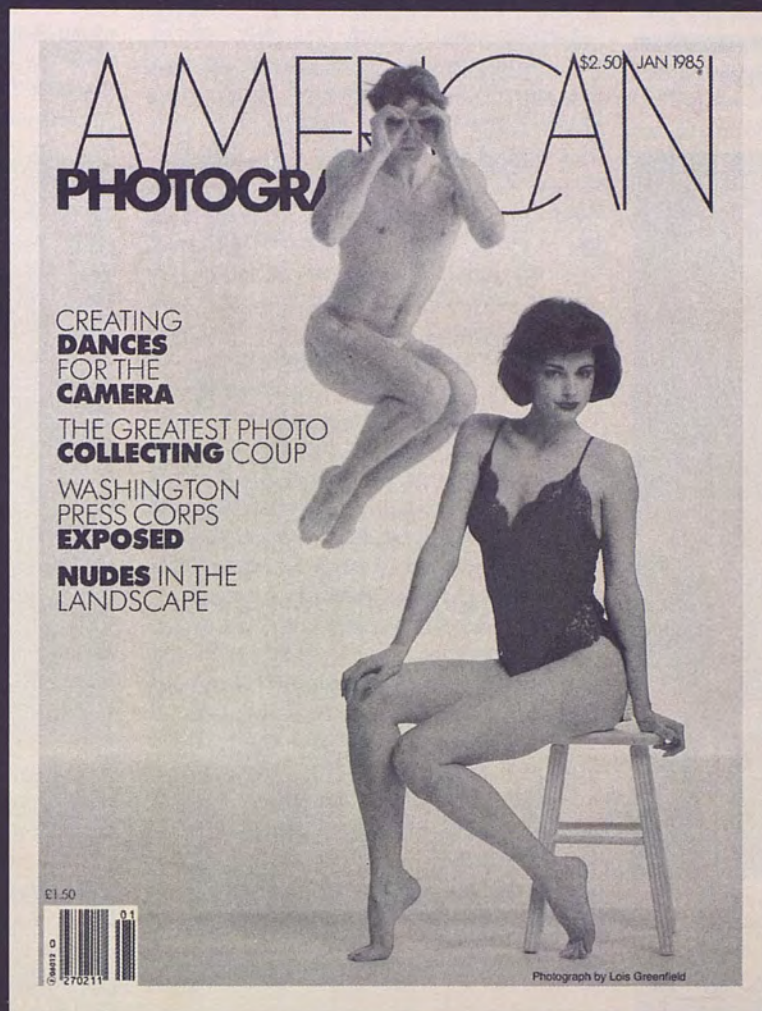
Born in New York, and reared in London (there's still a twinge of a British accent), Le Brock is the daughter of a French-Canadian father and an Irish mother. While at a party in England, a photographer asked the then 16-year-old Le Brock if she'd be interested in modeling. She subsequently posed for a British Airways ad and a career was born. At 18, Le Brock decided to move on to a bigger stage. Yet, when she came to New York in 1978, the modeling world was not waiting with open arms. "They said I was weird looking," recalls Le Brock. Tall, dark and sporting full lips, Le Brock found she didn't fit in with that year's bumper crop of models — the blonde, natural, all-teeth-and-smiles look. "Then, I got my first job, 20 pages in *Vogue*, and suddenly I came to be in demand."

It wasn't hard to spot Le Brock. The 5'10" beauty's picture appeared on the covers of national and international magazines. Her most remembered campaign was for Christian Dior — a series of ads that had a soap opera-like quality with Le Brock as the leading lady.

Her husband, producer Victor Drai (they married in January of 1984) was working with Gene Wilder on *The Woman in Red*. Though Wilder was wild about Le Brock and anxious to cast her in the title role, both Drai and Le Brock insisted on a screen test. The results made everyone happy. Now, Le Brock is expecting more good things with *Weird Science*. "It's a touching comedy that has lots of feeling, and something for everyone," says Le Brock. "I can't wait for it to come out."



Type casting:
the script called for
"the most beautiful
woman in the world."



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Michael J. Fox

Work-Life in the Fast Lane



STEVE SCHAPIRO/GAMMA-LIAISON

While he filmed the new comedy adventure *Back to the Future*, Michael J. Fox, the film's star, would reach a Hollywood TV studio at six in the morning, play Alex Keaton in the hit TV series, *Family Ties*, then head to a San Fernando Valley film studio and work until midnight as Marty McFly, his first big screen role. "It's like being three different characters," says Fox during a welcome break in the filming. "I'm Alex, then Marty, and lastly, myself — I try to slip into that last character every now and then."

McFly is a teenager who travels back in time to the Fifties and meets his parents as high school students. After a series of adventures and misadventures, he risks life and limb to get "back to the future" — the time from which he started. "That's all I can tell you about the film right now," says Fox, with a laugh. "I'm not supposed to divulge any key story points."

On this particular week *Family Ties* is on temporary hiatus. Strangely, Fox feels more tired doing only one project. "When I'm doing both shows, I find myself with more energy. It's like that energy that you have at the beginning of the day when you go to a job that you like. Well, I get that energy twice a day

instead of once."

Getting used to film was only one of the challenges Fox faced. There was also the schizophrenic frenzy of creating an entirely new character for *Future*, as well as being Alex on *Family Ties*. But Fox claims it wasn't difficult. "I've played Alex for three years now. He's kind of like a shirt that I can put on and take off," he says. "That made it easier to put energy into Marty McFly. Plus, this is a character who's closer to me than any character I've ever played before."

A native Canadian, the 23-year-old Fox started acting at 15 in junior high. At 18, he packed his bags for Los Angeles. Fox has appeared in features like Disney's *Midnight Madness*, had a recurring role in TV's short-lived *Palmerstown, U.S.A.*, and guest-starred in such series as *Trapper John, M.D.*, *Lou Grant* and *Family*.

Despite his success as a television actor, Fox realizes that a movie such as this one can have an even bigger effect on his career. "It's really bizarre," Fox says. "I can sit at home and say to myself, 'What a giant movie I'm in.' But I have to remember it's a job just like any other job, whether it's a film for Lockheed or a Steven Spielberg production. Once you get on the set, you go all out. You do the best you can." ■

by Bill Braunstein

Billy Barty

Elfin Roles and a Giant Career

It's not every day someone decides to make a movie with an 800-year-old, tree-climbing pixie in an enchanted forest. But whenever they do, Billy Barty is probably the first guy they'll call. Now 60, with a show business career launched in vaudeville before he was 10, Barty, at 3' 9", is Hollywood's leading presence among "little people." His role as the diminutive octo-centenarian forest dweller named Screwball occurs in *Legend*, a myths-and-magic fantasia headlined by Tom Cruise and Mia Sara.

"It's the same old story," Barty jests. "Boy meets girl, girl meets witch, boy saves girl from witch, boy gets girl." Yet, he says in practically the same breath, *Legend* is a bit unlike anything else in his more-than-150-film experience. "The costumes and makeup were out of this world," Barty says. "I had it easy. My makeup only took three and a half hours to put on. Poor Tim Curry [who plays

the villainous Lord of Darkness] took more than six hours. And you could only wear the makeup once. After the day was done, it had to be thrown away. It cost \$2,500 each time I was made up. And I had one of the less difficult costumes."

Barty, one of 25 "little people" cast in the film, found his role quite strenuous. "In one scene," he reports, "a stunt double was supposed to swing back and forth from the limb of a tree. He couldn't figure out how to do it, so I just ended up doing it myself. When I was finished, I went up to him and joked, 'I'm tired of making you look good.'"

Away from acting, Barty is the driving force behind an organization he founded some 28 years ago, "The Little People of America," along with "The Billy Barty Foundation," which he started in 1975. Both help the medical world study dwarfism, and give their members support in overcoming medical and social problems.

"We've had to fight stereotyping for years," says Barty. "It used to be that you didn't work in Hollywood until a circus movie came around. Or come Christmas time you'd get a job in a commercial playing an elf."

Though elfin work is still the norm, Barty has compiled credits including *Alice in Wonderland* in 1933, *A Midsummer Night's Dream* in 1935, *Day of the Locust* in 1975 and, as the traveling salesman Goldie Hawn thinks is out to murder her, in 1978's *Foul Play*. Of his latest role, Barty remarks, "It's a crazy story. There are a lot of spooky things. I am," he notes with the pride of a seasoned pro, "the comedy relief." ■

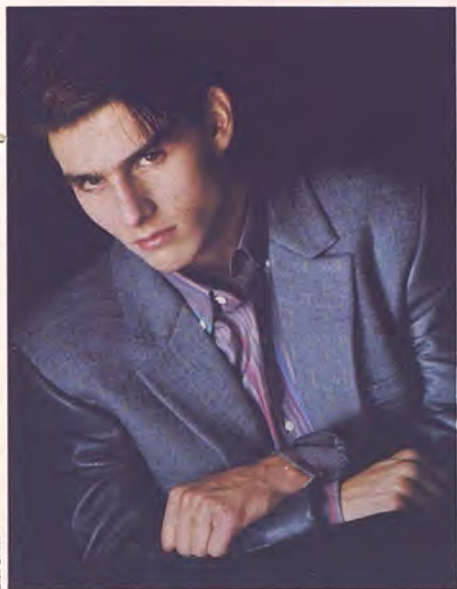
by Bill Braunstein



SCOTT WINDUS/GAMMA-LIAISON

Tom Cruise

Creates a Colorful New Role



E.J. CAMP

Like his pal Timothy Hutton, whom he met when they made *Taps* in 1981, Tom Cruise played Nathan Detroit, the pinstripe-suited proprietor of a floating crap game in the musical comedy *Guys and Dolls*. These were high school performances, mind you, but both lads emerged with a deep desire to become professional actors. Today Cruise — like Hutton — is one of the major forces in American film, with *The Outsiders*, *All the Right Moves* and the highly successful *Risky Business* to his credit. Hutton has gone from playing schoolboys to portraying spies, but Cruise has diversified even farther. In his next film, *Legend*, Cruise will be a green man who can talk to unicorns.

"I was fascinated with Jack O' The Green," Cruise says of his sixth film character (he also played a minor role in *Endless Love*). "I was able to watch as the character developed in the director's mind and in the script. It's a wonderfully unusual role.

"Jack O' The Green," says Cruise, "is a mythical character and requires a different sort of research." In spite of his teen heartthrob looks, Cruise reaches for deep detail on each role. He writes up a background for his character, to create a sense of history.

For *Risky Business*, Cruise dieted and exercised, losing 14 pounds, to make his character look like a naive stripling. Then he purposely added a little layer of baby fat, to mask his musculature with an

innocent, light chubbiness. For *Taps*, in which he played a brutal military cadet who goes psycho, Cruise powered down milkshakes daily until 15 extra pounds were on his frame.

Because his father, an electrical engineer, changed jobs frequently, Cruise went to eight different grade schools and three high schools, from upstate New York to New Jersey to Canada to Missouri to Kentucky. Always "the new kid," Cruise used sports as a way to fit in, even though the family would usually move just as he had made new friends. Especially after his parents divorced, Cruise's energies were poured into athletics.

One day he pulled a groin muscle and, knocked out of action, transferred his involvement to drama class. The heady experience of *Guys and Dolls* sent him into fast forward. Without waiting to collect the diploma he'd earned, Cruise flew to Manhattan. He bussed tables in restaurants while looking for the break that eventually came in an audition for *Endless Love*. Director Franco Zeffirelli critiqued his performance with a single word — "Bellissimo."

"Acting has helped me mature," Cruise reflects. "My real training comes from working with my peers. By taking chances in roles, I've learned to trust myself." ■

by Jennifer Bridges

Richard Libertini

Such a Character

Richard Libertini, one of the most popular among Hollywood's character actors, has recently been a number of off-beat characters: General Garcia, the slippery banana republic dictator of *The In-Laws*, Dudley Moore's instigating Italian manservant in *Unfaithfully Yours*, the lisping Latino justice-of-the-peace who marries Burt Reynolds and Goldie Hawn in *Best Friends*, Prahka Lasa, the loopy Far Eastern mystic alongside Steve Martin in *All of Me*. Yet, for all these funny, memorable bits, Richard Libertini is hardly a household name.

One reason for the intense, bearded actor's lack of public recognition is that he makes use of a slew of ethnic accents to bring his rather unusual characterizations to life. Libertini's latest role in *Fletch* — he plays an exasperated newspaper editor anxious to have his star reporter (Chevy Chase) turn over a

long-promised undercover story on drug traffic at a local beach — is a welcome change of pace for the performer.

"I'm having fun playing a straight person for a change," says Libertini, speaking from a phone booth in Utah after a day's filming. "Frankly, I like to do stuff that's closer to myself, whether it's comedy or drama. In recent films, I've spoken with one accent after another and people do tend to pigeon-hole you. That's why I was so glad Michael [Michael Ritchie, who directed *Fletch*] thought of me for the part. It may sound like a cliché, but this has been the best time I've ever had on a film."

Libertini hails from Chicago. He was an original member of Second City, the well-known improvisational group, which also spawned Gilda Radner, John Belushi and several other comedy stars. Before making his film debut in *Catch 22* (1971), he also worked in a number of Broadway plays such as *Don't Drink the Water*, *Bad Habits* and *Story Theater*. In addition to dozens of television appearances, his other film roles include those in *The Night They Raided Minsky's*, *Fire Sale*, *Soup for One*, *Days of Heaven*, *Popeye*, *Deal of the Century* and *Sharkey's Machine*, in which he played "Nosh," a wiretap expert who traded Yiddish quips with Burt Reynolds.



The improvisational background came in handy on *Fletch*, when Libertini interplayed with leading man Chase, a former *Saturday Night Live* writer and performer. "There were a few situations that seemed to call for spontaneous humor," says Libertini. And for the first time in years, Libertini was allowed to speak straight English. It could start a trend. ■

by Alan Karp

In the 1970's for the first time, British television commercials surpassed their American equivalents in style and invention. That was the work of a small group of young directors, still remembered in the British advertising industry as a sort of "charmed circle." Advertising's loss became Hollywood's gain and the entire group is known today for feature films — Alan Parker (*Midnight Express*, *Fame*), Hugh Hudson (*Chariots of Fire*, *Greystoke*), Adrian Lynne (*Flashdance*), Tony Scott (*The Hunger*) and his brother, the supreme visual stylist of them all, Ridley Scott.

A stocky, red-bearded, softspoken man, Ridley Scott looks determined enough to walk through a brick wall (given the giant scale of his productions, he sometimes has to!). His extraordinary visual prowess makes him a favorite among his fellow professionals, who realize just what it takes to create the 21st century Los Angeles of *Blade Runner*, the painterly palette of light and shade in *The Duellists*, or the harsh and terrifying sci-fi vision of *Alien*. Not that



Ridley Scott

Visual Leaps and Staircase Naps

audiences are indifferent to Scott's work. *Alien* was one of the most successful science fiction films ever made.

Scott could probably have retired years ago on the proceeds of his commercials company, but he's a ferocious and obsessive worker. While he filmed *Alien*, Scott's family once discovered him asleep on the staircase, too tired to make it up to the bedroom.

His new film, *Legend*, is another massive project, opening this summer. It was conceived, Scott says, "between finishing *Alien* and starting *Blade Runner*. I had the idea of an adventure story involving magic, goblins, pixies, leprechauns and unicorns. Like all such stories, I wanted it

to hinge on a climactic struggle between good and evil."

To bring his idea to life, Scott contacted novelist and screenwriter William Hjortsberg in 1980. Neither man could have known it would take 4 years and 15 script revisions to get a workable film.

Legend was filmed in Scott's native England and captures some of the essence of that country's ancient myths. Scott, as always, doubled as director and his own camera operator ("because I work so visually, I find it essential"). Tom Cruise from *Taps* and *Risky Business* plays Jack O' The Green, who lives a free life in the forest, until he becomes a reluctant hero and battles the Lord of Darkness (Tim Curry of *Rocky Horror Show* fame) in order to save the last unicorn in the world. Filling out the *Legend* cast are some of the best, and definitely some of the shortest, character actors in the world, "little people" who play the goblins, pixies and leprechauns.

When he's not filming one of his spectacles, Scott keeps his hand in with commercials. The celebrated "1984" Apple computer commercial shown during the 1984 Super Bowl, for example, was his. A man who shuns personal publicity, Scott has plenty of famous fans ready to laud his work, including Peter Hyams, himself the director of three big special effects films (including the recent *2010*). Says Hyams, "I think Stanley Kubrick and Ridley Scott are the two most inventive filmmakers in the world today."

by Mike Bygrave

Scott's hallmark: a richly imagined visual world.





Robert Zemeckis

Comedy Director Romances Success

His third try was the proverbial charm. After two well-liked non-blockbusters, director Robert Zemeckis went way over the top last year with *Romancing the Stone*, a \$75-million-grossing explosion of action, comedy and romance. However, Zemeckis has just turned down a chance to direct the bound-to-be-successful followup feature.

"I don't mean to sound conceited," the personable 32-year-old USC Film School grad says over a brief lunch of pasta, chicken and salad, "but I already made that film."

Zemeckis' step forward is an adventure comedy concocted with the help of his ever-since-college writing partner Bob Gale, entitled *Back to the Future*. "It's a wonderful fantasy that is a compilation of all the great mysteries about time rolled into one," Zemeckis enthuses. Imagination and humor have marked his work, which also includes a kinetic, anarchic comedy called *Used Cars* and a fanciful first effort, a low-budget piece about four Beatlemaniacs, *I Wanna Hold Your Hand*. The cast of *Back to the Future* includes Michael J. Fox (from TV's *Family Ties*), Christopher Lloyd (*Taxi*'s zoned-out Reverend Jim), Lea Thompson (*All the Right Moves*) and Crispin Glover (*Teachers*, *Racing with the Moon*). The film, now shooting, is supposed to be ready by late in the summer of 1985.

"It's about a teenager who travels back in time 30 years," says Zemeckis. "There

he bumps into his parents as teenagers, and some quite embarrassing moments occur when he sees his parents at the same age he is. It's an unusual situation, because he's confronted with familiar things, but they're simultaneously unfamiliar because he sees them as they were in the past, rather than as he knows them, in the present."

Zemeckis won a Best Student Film Academy Award in 1973 for his black comedy, *Field of Honor*. Is it difficult for a man in his 30s to relate to the teenage point of view? "Well," Zemeckis muses, "I

hope I'm in touch with it. I feel like I am, but maybe that's because I always feel like I'm 17. But I haven't been sitting around thinking about it while I've been shooting, I've just been letting it go." Of his youthful cast, Zemeckis says, "They're wonderful, and I think they're really going to break out in this movie. They get to play such wonderful characters, the kinds of parts that aren't usually in a typical youth film."

The idea of a teenager going back to the time of his parents' youth has been rolling in the minds of Zemeckis and Gale for a while. "Bob and I have wanted to make this picture for four years," the director confirms. The pair broke into the big time when they were tapped to write *1941*. Next, Zemeckis and Gale are set to write *Car Pool*, a comedy/mystery to be directed by Brian de Palma. "But that's still in first draft stage," says Zemeckis. "It'll have to wait until we nail down *Back to the Future*." ■



by Zan Stewart

USC Film School taught Zemeckis the machinery of filmmaking.

Will **ANTHONY PERKINS** reprise his role as Norman Bates, the huggable yet murderous psychotic of *Psycho* (1960) and *Psycho II* (1983)? A new installment based on the Alfred Hitchcock classic is reportedly in the works. To be called *Psycho III* (are you surprised?), the latest episode — sure to scare us with something equivalent to the stabbing-in-the-shower sequence of the original — will start filming this summer.

What was the last movie made by superstar **ROBERT REDFORD**? In what year? (Answer given below.) It takes a mighty pull to yank Redford from Utah, home of his ski resort and his facility to help fledgling filmmakers. However, Redford recently left the snowy slopes of the Rockies in prime ski season for the green jungles of Africa. He's starring in the newest project by director **SYDNEY POLLACK** of *Tootsie* fame. Look for coverage of *Out of Africa*, based on the life and works of **ISAK DINESEN**, in the next issue of *The Movie Magazine*. Dinesen is actually the nom-de-plume of Karen Blixen, an independent woman who lived through the colonial era in Kenya. The screenplay is by Kurt Luedtke. **MERYL STREEP** plays the heroine.



Look for lanky **TOM HANKS** — he fell in love with a mermaid in *Splash* — in a different environment this fall. Hanks will star in actor/director **RICHARD** (*My Favorite Year*, *Racing with the Moon*) **BENJAMIN**'s newest film, *The Money Pit*. It's a Steven Spielberg presentation, script by David Giler.



Expect good sports in the next issue of *The Movie Magazine*. The unpredictable **MICHAEL KEATON**, of *Night Shift* and *Mr. Mom* fame, comes on strong as a pro hockey player in *Touch and Go*, while former pro baseballer **KURT RUSSELL** and all-world goof **ROBIN WILLIAMS** team up on the story of a hard-luck college football team in *The Best of Times*.



The last **REDFORD** film? As director, he copped an Oscar for *Ordinary People* in 1979. As an actor, Redford's last outing was as the star-crossed slugger in *The Natural*, a 1984 baseball epic.


SPIELBERG



Filmmaker Spielberg with the young stars of *Poltergeist*, (from the left) Dominique Dunne, Heather O'Rourke and Oliver Robbins, and of *E.T. The Extraterrestrial*, Drew Barrymore, Henry Thomas and Robert MacNaughton.

(continued from page 4)

and needs to fly back home — reveals Spielberg's continuing ability to dream childlike dreams and set them onto the screen. Its working title was *A Boy's Life*, and the movie touches squarely on suburban origins and otherworldly imaginings, which are also the stuff of Spielberg's life as a boy. Fortunately for filmgoers, Spielberg the adult has stayed connected to his childlike, intense imagination, marrying it to a hungrily assembled mastery of filmmaking craft. In the making of *E.T.*, Spielberg was especially pleased about working with a group of spontaneous, uninhibited child actors. The praise he extended to *E.T.*'s young performers can be applied with equal truth to Spielberg himself: "If you give them their freedom," he said shortly before the film's release, "If you allow the kids to come up with their own inventions of how to do things, it's just incredible the magic they bring to the movies."



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